POLITICS THE TRIALS OF NADIA NAFFE » **FILM** *GIRLS'* ALEX KARPOVSKY GOES INDIE » **MEDIA** SELLING THE *GLOBE*

THE PHOENIX

MARCH 1, 2013 » FREE WEEKLY » THEPHOENIX.COM

Spring preview

Our roundup of the best concerts, movies, performances, events and more for March, April, and May. Page 29

POLITICS THE TRIALS OF NADIA NAFFE » **FILM** *GIRLS'* ALEX KARPOVSKY GOES INDIE » **MEDIA** SELLING THE *GLOBE*

THE PHOENIX

MARCH 1, 2013 » FREE WEEKLY » THEPHOENIX.COM

Spring preview

Our roundup of the best concerts, movies, performances, events and more for March, April, and May. Page 29

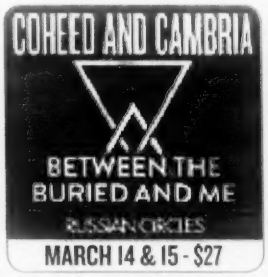
HOUSE OF BLUES®

15 LANSDOWNE ST. • BOSTON, MA 02215 • HOUSEOFBLUES.COM/BOSTON • 1-888-693-BLUE

THIS FRIDAY! MARCH 1 - $25

THIS SUNDAY! MARCH 3 - $50

SAT. MARCH 9 - $27.50



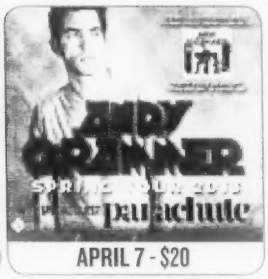
MARCH 14 & 15 - $27

FRI. MARCH 22 - $27

FRI. MARCH 29 - $15 ON SALE NOW!

APRIL 3 - $32.50 ON SALE FRIDAY 10AM

APRIL 4 - $35 ON SALE NOW!



APRIL 7 - $20

APRIL 10 - $20

FRI. APRIL 12 - $27.50

APRIL 18 - $25

APRIL 24 - $25 ON SALE FRIDAY 7:30AM

APRIL 25 - $32.50

FRI. MAY 3 - $25

MAY 5 - $25 ON SALE FRIDAY 10AM

MAY 7 - $25

MAY 8 - $25

MAY 9 - $20

FRI. MAY 10 - $25

MAY 13 - $27

SAT. MAY 18 - $21.50

MAY 19 - $21.25

TRINITY CONCERTS CROSSROADS PRESENTS

TICKETS AVAILABLE AT THE SCION BOX OFFICE AT THE HOUSE OF BLUES BOSTON SHOW DAYS ONLY STARTING 1 HOUR PRIOR TO DOOR TIME. TICKETS ALSO AVAILABLE AT THE ORPHEUM THEATRE BOX OFFICE, ONE HAMILTON PLACE, BOSTON WITHOUT SERVICE CHARGES • houseofblues.com/boston • 800-745-3000

All dates, acts and ticket prices subject to change without notice. Prices listed above are advance Box Office prices. Tickets are also available online at LiveNation.com where additional service charges may apply.

BUY TICKETS AT LIVENATION.COM

Coca-Cola citi

THEPHOENIX

In *Metáfora*, the choreographer Rubén Olmo believes in dance as a metaphor for life.

p56

Ballet Flamenco de Andalucía arrive at the Cutler Majestic Theatre.

ON THE COVER RENEE ROBINSON PHOTO BY ANDREW ECCLES

THIS WEEK AT THEPHOENIX.COM :: CONNOLLY'S BALLS We told you the councilor was running for mayor. Does size matter? **:: DREAM ON** No, seriously: the bill to make 'Roadrunner' our state rock song has run into a problem: Aerosmith fans. **:: THE BEST** Boston's only readers'-choice awards are in full swing.

NEW MOBILE SITE, IN BETA: m.thephoenix.com

facebook

facebook.com/bostonphoenix

twitter.com/bostonphoenix

PARADISE ROCK CLUB BOSTON

TONIGHT! WED. 2/27
EELS
NICOLE ATKINS

THU. 2/28
THE WOOD BROTHERS
RAYLAND BAXTER

FRI. 3/1
MURDER BY DEATH / MAN MAN
SAMANTHA CRAIN

MON. 3/4
ARDAL O'HANLON
DAVE RATTIGAN

FRI. 3/8
MIGHTY MYSTIC
EIGHT FEET TALL, THE WONDERMICS, MUSIC BY DJ JKOOL

SAT. 3/9 – FREE!
REYKJAVIK CALLING
ASGEIR TRAUSTI & THE ADAM EZRA GROUP, SÓLEY AND KRIS DELMHORST

MON. 3/11
DJANGO DJANGO
NIGHT MOVES

TUE. 3/12
MOVED FROM BMH, ALL TIX HONORED
KATE NASH
SUPERCUTE!

WED. 3/13
DRIVE-BY TRUCKERS
THE WHIGS

THU. 3/14
BALKAN BEAT BOX
DELHI 2 DUBLIN

FRI. 3/15
KELLER WILLIAMS

SUN. 3/17
FRESHLYGROUND
FEDERATOR N°1

TUE. 3/19
ANBERLIN
VITAL TOUR WITH PAPER ROUTE, ALL GET OUT

WED. 3/20
KMFDM
LEGION WITHIN, CHANT

SAT. 3/23
TODD SNIDER
ASHLEIGH FLYNN

SUN. 3/24
ON SALE SATURDAY AT NOON!
EMBLEM 3

WED. 3/27
BAJOFONDO
ATLAS SOUL

THU. 3/28
RAQ
TWIDDLE

FRI. 3/29
THE REVIVAL TOUR
FT. CHUCK RAGAN (OF HOT WATER MUSIC), DAVE HAUSE (OF THE LOVED ONES), ROCKY VOTOLATO, JENNY OWEN YOUNGS, TOH KAY

SAT. 3/30
FLOSSTRADAMUS
DJ SPINZ

MON. 4/1
MOVED FROM BMH, ALL TIX HONORED
WATSKY
DUMBFOUNDEAD

WED. 4/3 & THU. 4/4
THEY MIGHT BE GIANTS
MOON HOOCH

BRIGHTON MUSIC HALL
BOSTON, MA
*ON SALE FRI AT NOON!

UPCOMING SHOWS: TOMORROW! 2/28 THE RUBY SUNS • SAT. 3/2 UNKNOWN MORTAL ORCHESTRA • 3/4 THE POSTELLES / ARKELLS • 3/5 CITIZENS! • FRI. 3/8 MOUFY SAT. 3/9 JESSE DEE • FRI. 3/15 TRISTAN PRETTYMAN • 3/17 ST. PATRICK'S DAY! JOSHUA TREE (U2 TRIBUTE) • 3/20 TRIBAL SEEDS • 3/21 JUKEBOX THE GHOST • FRI. 3/22 TYRONE WELLS • SAT. 3/23 WALTER SICKERT & THE ARMY OF BROKEN TOYS • 3/24 SKY FERREIRA / HOW TO DRESS WELL • 3/25 LOCAL H • 3/27 THE ROCKET SUMMER • 3/28 NICKI BLUHM & THE GRAMBLERS • FRI. 3/29 HEY MARSEILLES • SAT. 3/30 MASON JENNINGS • 4/2 DARWIN DEEZ • 4/4 FAMILY OF THE YEAR & THE MOWGLI'S • FRI. 4/5 THE VIEW • SAT. 4/6 LYDIA 4/7 THE CAVE SINGERS • 4/8 WAVVES / FIDLAR • 4/9 ALICE SMITH • 4/10 CLOUD CULT

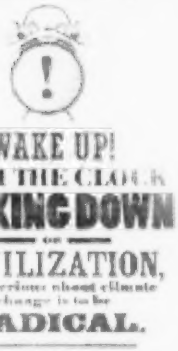
JUST ADDED: 4/16 CHAD VALLEY • 4/18 CAM MEEKINS • 4/19 BROWN BIRD 4/26 GHOSTS OF JUPITER (EP RELEASE)* • 5/9 LADY LAMB THE BEEKEEPER*

TICKETMASTER • RCN BOX OFFICE AT THE PARADISE & BMH* • 800-745-3000

*BMH BOX OFFICE OPEN ON NIGHT OF SHOW ONLY
All dates, acts and ticket prices subject to change without notice.
Additional service charges may apply online.

thedise.com
brightonmusichall.com

FROM THEPHOENIX.COM



RE: "THE NEW ABOLITIONISTS: GLOBAL WARMING IS THE GREAT MORAL CRISIS OF OUR TIME," BY WEN STEPHENSON (02.15.13)

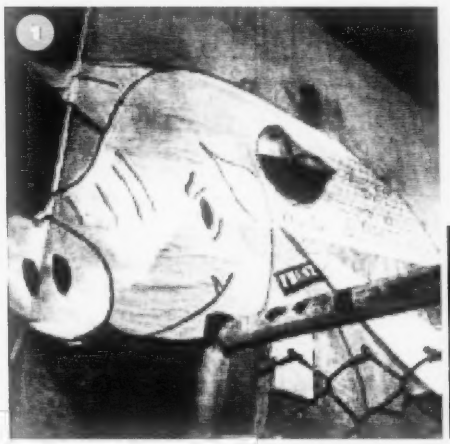
One of the greatest insights of this article is in the next to the last section, "Meanwhile, the risks of moderation, of accepting and working within our current political constraints, are infinitely more grave." It is not the deniers (a minority) who will fail our grandchildren, but the more numerous moderates who will dilly daddle until there is no way of coping with climate disaster.
—"FRED BASS"

True radicalism scares the shit out of the powers-that-be, as well it should. In reviewing the successes and failures of radical movements in the U.S. and in other countries, I have come to believe that radical movements are unlikely to succeed unless the participants in those movements are willing to risk their lives to succeed.

I am not arguing that the majority of participants actively seek to become martyrs, although people sometimes make this choice, like the Tibetan monks today, or their predecessor monks in Vietnam, who set themselves on fire. Abolition, women's rights, labor unions, civil rights, apartheid, the Arab Spring, wherever you look, movements that succeeded were movements in which large numbers of people were willing to push hard enough that they knew that they were putting their lives on the line — especially once the government actually started killing.

So with climate change, it's not surprising to find politicians characterizing activists as "terrorists," the all-purpose substitute for the red-baiting from World War I through the fall of the Soviet Union. And since President Obama is now insisting that he can abrogate the powers of judge, jury, and executioner over anyone he personally designates as a "terrorist," the word has come to have an even-more awful

INSTAGRAM US Tag your photos @bostonphoenix



1 @kbonami :: 2 @palomachilds :: 3 @primevisionco

power than calling someone a "Red" once had.
_"RICHARDBELLDC"

RE: "THE BIG HURT: LEANIN' WITH BIEBS," BY DAVID THORPE (02.22.13)

if you want to know what's wrong with modern music,look no further than this little twerp and freak shows entirely bereft of talent like Minaj. . . . compared to recording artists of yore,that actually wrote and recorded their own compositions,it would be like comparing a fine mahogany to styrofoam. . . . i suspect they plant as many stories as they can to keep their brand out there,there's no such thing as bad publicity when it's picked up by every media outlet for free. . . . what better distraction from lack of talent?
_"DEVLINCARNATE"

RE: "FRESH BLOOD: MEET BOSTON'S NEW CULINARY MUSCLE," BY CASSANDRA LANDRY (02.22.13)

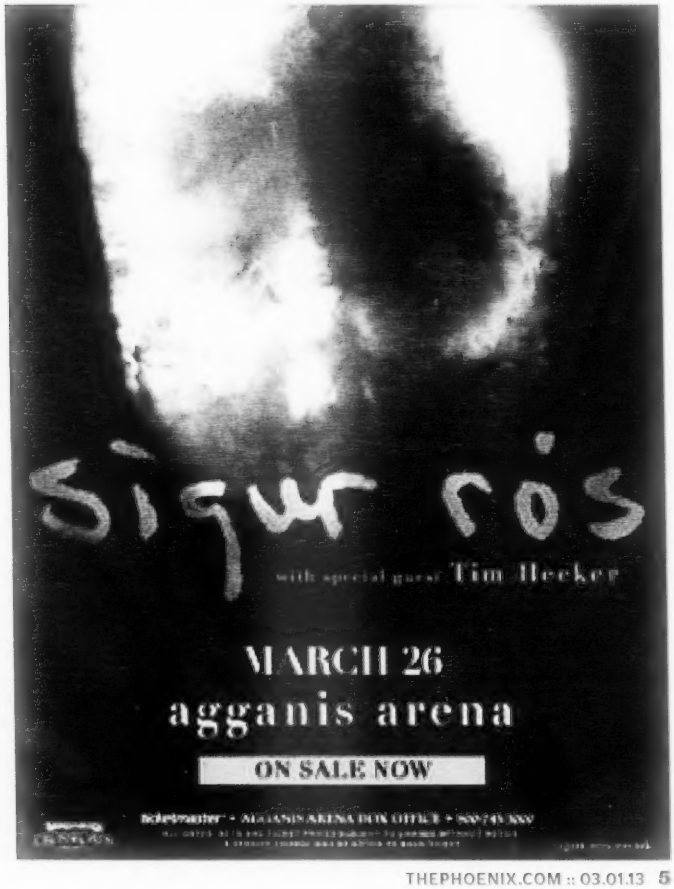
But isn't the best meal one where no one gets hurt? I bet these talented chefs could create some scrumptious animal-free dishes to add to their menus. Less focus on "fresh blood" and more on fresh plants means everyone wins, including our animal friends and the planet.
_"EVELYN"

RE: "JONATHAN RICHMAN DOESN'T WANT 'ROADRUNNER' TO BECOME THE OFFICIAL ROCK SONG OF MASSACHUSETTS. BUT NICK HORNBY DOES," BY CARLY CARIOLI (02.19.13)

Richman is right — this is a pretty bad song (how many times can you say Stop and Shop in one song?). Massachusetts official song is Shipping Up to Boston, or at least it should be.
_"JULEMRY"

It's a little odd to single out "Roadrunner" for being repetitive, then cast your vote for a song with four sentences worth of lyrics. But admittedly that bagpipe riff still sort of gets me pumped up.
_"MIKE"

THE SONG SHOULD BE "DIRTY WATER" BY THE STANDELLS
_"PETE"



THE PHOENIX
VOL. LXXIX | NO. 9

Stephen M. Mindich
Evan M. Finkelstein
Carly Carioli
Peter Kadzis

EDITORIAL
MANAGING EDITORS Sfonda Clark, Jacqueline Houton
ARTS EDITOR Jon Garelick
FILM EDITOR Peter Keough
MUSIC EDITOR Michael Marotta
ASSISTANT MUSIC EDITOR Liz Pelly
STAFF EDITORS Thomas McKee, Sil Rosenbaum
STAFF WRITERS David S. Bernstein, Chris Faraone
EVENTS EDITOR Alexandra Cavallo
ASSOCIATE FOOD EDITOR Cassandra Landry
LISTINGS COORDINATOR Michael C. Walsh
CONTRIBUTING EDITORS Carolyn Clay [theater], Lloyd Schwartz [classical], Laura Kaufman [food]
CONTRIBUTING WRITERS Matt Bors, Daniel Brockman, Fenata Certo-Ware, Michael Christopher, Jonathan Donaldson, Scott Kearnan, Don Kennedy, Mitch Kopita, MC Slim JB, Tom Meek, Brett Michel, Fobel Nadeem, Lulu O'Neil, James Parker, Gerald Peary, Marvin B. Siegel, Harvey Silverglate, Karl Stevens, Barry Thompson, David Thorpe, Eugenia Williamson

NEW MEDIA
SENIOR WEB PRODUCER Maddy Myers
SOCIAL MEDIA PRODUCER Ariel Shearer

MARKETING/PROMOTIONS
DIRECTOR OF MARKETING AND PROMOTIONS Shawn McLaughlin
INTERACTIVE MARKETING MANAGER Lindsey Couture
PROMOTIONS COORDINATOR Nicholas Gemelli

CREATIVE GROUP
PRODUCTION DIRECTOR Travis Hitch
CREATIVE DIRECTOR Kristen Goodfriend
ART DIRECTOR Kevin Banks
PHOTO EDITOR Janice Checchio
ADVERTISING ART MANAGER Angelina Benardi
SENIOR DESIGNER Janet Smith Taylor
EDITORIAL DESIGNER Christina Briggs
WEB DESIGNER Braden Chang
PRODUCTION ARTIST Faye Orlove
FREELANCE DESIGNER Dana H. Callahan

ADVERTISING SALES
SENIOR VICE PRESIDENT A. William Heffernan
DIRECTOR OF BEVERAGE SALES Sean Weymouth
SENIOR ACCOUNT EXECUTIVE OF INTEGRATED MEDIA SALES Howard Temkin
ADVERTISING OPERATIONS MANAGER Kevin Lawrence
INTEGRATED MEDIA SALES COORDINATOR Adam Oppenheimer
DIRECTOR OF DINING SALES Laba Gorelik
TRAFFIC COORDINATORS Jonathan Canosa, Kevin Vignone
CLASSIFIED SALES MANAGER Melissa Wright
NATIONAL ACCOUNT EXECUTIVE Richard Zagaja
RETAIL ACCOUNT EXECUTIVES Nathaniel Andrews, Sara Bethanne, Scott Schultz, Daniel Tigvader

CIRCULATION
CIRCULATION DIRECTOR James Dougan
CIRCULATION MANAGER Michael Johnson

OPERATIONS
IT DIRECTOR Bill Ovsian
FACILITIES MANAGER John Sanzato

FINANCE
DIRECTOR OF FINANCE Steven Galluccci
CREDIT AND COLLECTIONS MANAGER Michael Tori
STAFF ACCOUNTANTS Brian Ambrozewitch
FINANCIAL ANALYST Ley Huerta Bonilla
TRADE BUSINESS DEVELOPMENT MANAGER Rachael Mindich

HUMAN RESOURCES
RECEPTIONIST/ADMINISTRATIVE ASSISTANT Lindy Rose

VERIFIED

WEBSITE
MANUSCRIPTS
LETTERS
SUBSCRIPTIONS
COPYRIGHT
POSTER

WRITE US
EMAIL: LETTERS@PHX.COM
MAIL: LETTERS, 126 BROOKLINE AVE, BOSTON MA 02215

THUS SPAKE MARKEY

LAST WEEK, CONGRESSMAN ED MARKEY inadvertently injected some daring political thinking and a touch of historical imagination into the race to fill the US Senate seat vacated by John Kerry's appointment as secretary of state.

We say "inadvertently" because Markey created the stir during a routine stump speech in Pittsfield. In the course of the speech, Markey touched on a number of certifiably progressive issues: the need for gun control, women's equality, gay rights, and environmental action.

This was Markey's first campaign foray into Western Massachusetts, and the size of the crowd and its relatively warm welcome attracted as much media attention as the substance of his speech.

But then BuzzFeed presented a video of Markey saying the following: "I want to go to the United States Senate in order to fight for a constitutional amendment to repeal *Citizens United*. The whole idea that the Koch brothers, that Karl Rove can say we're coming to Massachusetts, that we're coming to any state in the union with unlimited amounts of undisclosed money is a pollution that must be changed, and the constitution must be amended. The *Dred Scott* decision had to be repealed; we have to repeal *Citizens United*."

Citizens United is, of course, the 2010 Supreme Court decision that overturned almost a century of congressionally mandated campaign-finance reform, preparing the way for unlimited campaign contributions by corporations and wealthy individuals.

Those who remember their American history know that the Supreme Court's 1857 *Dred Scott v. Sandford* decision was perhaps the most controversial ruling in the annals of US constitutional law, holding that no American of African ancestry had the standing to sue in federal courts and reaffirming that slaves were property.

After BuzzFeed broke the story of Markey's analogy, a number of black leaders objected, saying there was no equivalence between the horrors of slavery and campaign-finance law.

As if to prove that hypocrisy knows no limits in 21st-century politics, the Republican party, which has been working to disenfranchise black voters in a number of states (Florida and Pennsylvania being two of the most shocking examples), had the unmitigated gall to jump on the bandwagon in slamming Markey.

Markey, to his credit, has stood by his statement, pointing out that his comparison was between the two court decisions, not slavery and capitalism run amok.

This is not sophistry. It is an assumption on Markey's part that voters are smart enough to draw a distinction between legal precedent and the social horrors those precedents enable.

Unlimited corporate campaign cash is not an evil on the scale of 19th-century slavery.

But *Citizens United* does breed evil of a different kind that, over time, will surely rot the fabric of our political culture and exacerbate the growing gulf between the haves and the have-nots.

Markey's comparison was certainly provocative, but it was no cheap ploy. It was a rare instance of a politician challenging the public to think in big terms, to grasp the enormity of the wrongs being inflicted on the public not just by congressional Republicans, but by the right-wing Republican judges who now dominate the nation's highest court.

Markey's comments in Pittsfield may not warrant a chapter in the history books, but they represent a welcome footnote to our troubled times.

Markey's assumption is that voters are smart enough to draw a distinction between legal precedent and the social horrors those precedents enable.

Bill Blumenreich Presents

THE WILBUR

MACHINE GUN KELLY
LACE UP TOUR
FEBRUARY 28

BOB SAGET
MARCH 1

JANEANE GAROFALO
MARCH 2

STANDING In the SHADOWS of
MOTOWN MARCH 6

WEILAND
MARCH 7

SINBAD
MARCH 8

JIM JEFFERIES
MARCH 9

MEGAN MULLALLY & STEPHANIE HUNT
ARE **NANCY & BETH**

JEWEL
Greatest Hits Tour - March 12

CITIZEN COPE
MARCH 14
SOLD OUT

ROBERT KELLY
MARCH 15

SLIM AT LYNCH
MARCH 16

UCB: QUEENS OF IMPROV
HORATIO SANZ & RACHEL DRATCH
MARCH 21

DEMETRI MARTIN
POINT YOUR FACE AT THIS TOUR
MARCH 22

JUSTIN WILLMAN
MAGICIAN & HOST OF CUPCAKE WARS
MARCH 23

THE WHITEST KIDS U KNOW
MARCH 23

BIG DADDY KANE
& SLICK RICK
MARCH 29

MARC MARON
& LIVE WTF PODCAST
MARCH 30

MAZ JOBRANI
APRIL 5

ticketmaster by phone: 800-745-3000 ☆ Wilbur Box Office 246 Tremont St. Box Office Hours: Noon - 6 PM ☆ THEWILBUR.COM

IN THIS ISSUE

EDITORIAL

NOW & NEXT

» A startupp takes off, a trivia night hits new heights, and a spring fashion trend has legs (six of them, in fact).

» p 12 » p 12 » p 13

VOICES

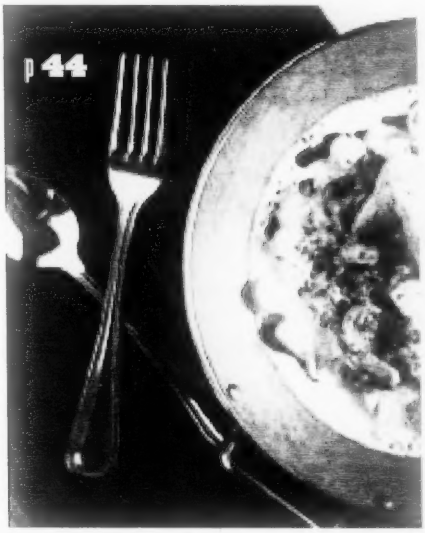
» Let's see: the *Globe*'s for sale at Building #19 prices, and the *Herald*'s giving them shit for it . . . on paper that the *Globe* prints for them 'cuz they're too broke to print it themselves. Thank goodness the PR business is still booming, though, right?

» p 14 » p 16 » p 18

SPOTLIGHT

» Young, attractive, ambitious, conservative, and black, Nadia Naffe should have been a right-wing operative's dream. And she was — until her GOP comrades betrayed her, abandoned her, and threw her to a howling Internet mob. This is her story.

» p 20



SPRING ARTS PREVIEW

» Still huddling indoors, traumatized by Nemo? Buck up, chum. We've almost got this winter thing beat. Just take a gander at all the magnificent spring concerts, films, art exhibits, dance performances , and NPR-personality talkathons you have to look forward to.

FOOD & DRINK

» Behold, the 'burbs are not (completely) overgrown with Applebee's and Olive Gardens. MC Slim JB chows down in Milton, and the BeerAdvocate bros tip us off to brewery tours worth a trip

» p 44
» p 46
» p 47
» p 48

STYLE PHOTO BY ERIC LEVIN; CHUBBY CHECKER ILLUSTRATION BY AMANDA BOUCHER; *GLOBE* ILLUSTRATION BY BUDDY DUNCAN; NADIA NAFFE PHOTO BY KELLY DAVIDSON.

ARTS

» This week's A&E section is brought to you by obsession: with one's coworkers, with saddle shoes, with obscure keyboard shortcuts (oh, yes, we're onto you, indie rockers Alt-J), and with drinking scorpion bowls the size of your head.

» p 52
» p 54
» p 56
» p 58
» p 60
» p 64
» p 78

NIGHTLIFE

» Is your playlist played out? Fear not: we've got an award show's worth of dance-floor fillers, nominated by some of our favorite DJs.

» p 74
» p 75
» p 76

THE BOWERY PRESENTS BOSTON

BOWERYBOSTON.COM

Live music in and around Boston • Follow us on

UPCOMING SHOWS

FISHBONE W/ THE NEPHROK! ALLSTARS, BRUNT OF IT — *This Saturday, Mar. 2 • The Sinclair*

THE NIGHT MARCHERS W/ DAN SARTAIN, MRS. MAGICIAN — *This Sunday, March 3 • Great Scott*

THALIA ZEDEK RESIDENCY *PERFORMING "BEEN HERE AND GONE"* — *Mon. March 4 • T.T. The Bear's*

CRYSTAL BOWERSOX W/ MONTÉ MAR — *Tues. March 5 • The Sinclair*

VINTAGE TROUBLE — *Tues. March 5 • T.T. The Bear's*

SNOWMAN — *Wed. March 6 • Royale*

INDIANS W/ CAT MARTINO / NIGHT BEDS — *Wed. March 6 • Great Scott*

SASHA W/ TAMER MALKI — *Thurs. March 7 • The Sinclair*

DANGERMUFFIN — *Thurs. March 7 • T.T. The Bear's*

OLD 97'S — *Sun & Mon Mar. 10 & 11 • The Sinclair*

RYAN LESLIE — *Thurs. March 14 • The Sinclair*

EVERY TIME I DIE W/ THE ACACIA STRAIN, VANNA — *Friday, March 15 • Royale*

Finch - What it is to Burn - X — *Saturday, March 16 • Royale*

THE CONSTELLATIONS ON SALE NOW — *Mon. March 18 • Great Scott*

JOSÉ JAMES — *Thurs. March 21 • The Sinclair*

THE BLACK ANGELS W/ ALLAH LAS, ELEPHANT STONE — *Thurs. April 11 • Royale*

The MAVERICKS — *Friday, April 12 • Royale*

michael nesmith — *Sat. April 13 • Somerville Theatre*

BORN RUFFIANS ON SALE NOW — *Mon. April 15 • Great Scott*

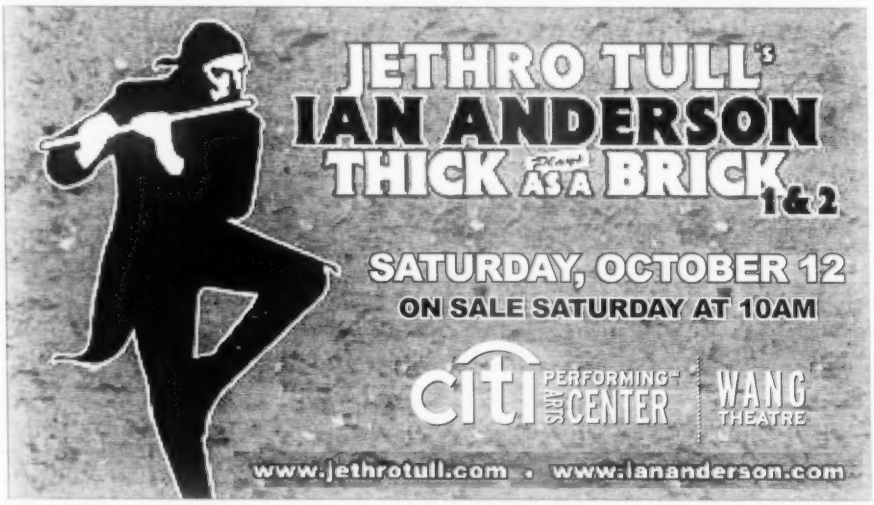
the feelies ON SALE NOW — *Friday, April 19 • The Sinclair*

GREEN STIK W/ CHERUB, HEROBUST — *Thursday, May 2 • Royale*

SPACEHOG ON SALE NOW — *Saturday, May 4 • Great Scott*

BUFFALO TOM ON SALE FRI AT NOON — *Saturday, May 11 • The Sinclair*

MELISSA FERRICK (FULL BAND) "THE TRUTH IS" RECORD RELEASE ON SALE NOW — *Wed. May 15 • The Sinclair*



FOR TICKETS AND MORE INFORMATION, VISIT BOWERYBOSTON.COM

NOMINEES ANNOUNCED!

Arts & Entertainment
Nightclub

Bijou
Gem
Machine
Middlesex Lounge
Julep Bar
Royale

City Life
Twitter Feed

@allstonratcity
@bostonindustry
@Bostontweet
@BPLBoston
@EvolvingCritic
@The66bus

Food & Drink
Burgers

Griddler's Burgers & Dogs
Boston Burger Company
Grass Fed
jm Curley
Mr. Bartley's
Tasty Burger

Shopping & Recreation
Local Boutique

Boutique Fabulous
Lit
In-jean-ius
Olives & Grace
On Centre
Shake the Tree

VOTE FOR YOUR FAVORITES

BOSTON'S BEST

THEPHOENIX.COM/THEBEST

#BESTBOSTON

THE PHOENIX THE BEST 2013

NOW & NEXT

HIP-HOP TRIVIA » THE WELCOMING COMMITTEE » PR DUMPSTER DIVING

Fashion buzz.
Page 13.

PHOTO BY ERIC LEVIN

GAY NIGHT AT THE MUSEUM

Prestigious museums filled with "do not touch" signs may not seem like fertile flirting grounds. But last week, with help from local LGBT activists the Welcoming Committee, the Isabella Stewart Gardner Museum bridged the gap between "historical landmark" and "sexy party."

A well-dressed twentysomething sipped bottled beer at a crowded art table in the museum's education studio. Others cut up maps and magazines, making postcards for a "Sender Unknown" mail-art activity — which started a bit like a swingers' party.

Participants wrote their names and addresses on paper scraps, dropped them in a bowl, grabbed a new one, and used a colorful cache of craft supplies to make postcards for their selected strangers. By 8 pm, that twentysomething's face was covered with a rainbow of stickers.

"It's like gay kindergarten," says Ashley Lucas, community manager for the Welcoming Committee, a fun-loving group working to unite Boston's LGBT community and launch queer takeovers of often-unsuspecting venues and events. Before slipping her postcard into the studio's mailbox, Lucas added TWC's bright-green logo — a shield with spears and a pineapple.

Last May, Harvard Business School grad Daniel Heller founded the Welcoming Committee as "the parent" of Guerilla Queer Bar — a group born in San Francisco that has coordinated gay takeovers of straight bars for more than a decade and spread to cities across the country.

In June, TWC orchestrated their first non-bar takeover at a Red Sox game; in August, they mobilized with CrossFit and turned Tequila Rain into a gym for the night. Lucas says the Gardner reached out to TWC inviting a takeover as part of ongoing efforts to draw young patrons. It's the first time they've targeted a museum, but Lucas says TWC sold 265 tickets for the takeover of the Gardner's monthly After Hours series.

TWC's website describes GQB as an activity and TWC as a movement, but the latter is also an event and travel startup with global goals for LGBT takeovers and a newly updated smartphone app that functions much like Foursquare, allowing users to launch their own spontaneous takeovers, find events nearby, and check in once they arrive.

FIND OUT MORE AT THEWELCOMINGCOMMITTEE.COM

In November, TWC had their first destination takeover at Foxwoods — conveniently timed with a Kathy Griffin show. Lucas says so many TWC members tweeted at Griffin on the bus ride down that she dedicated part of her show to them.

"[Under normal circumstances,] I'm not going to go to Cancun and hit on a girl," Lucas says, explaining that one of TWC's goals is giving members a chance to enjoy experiences they might have missed or felt uncomfortable about in the past. They've only held two destination takeovers so far, the casino trip and an outing to Mount Snow. But TWC has globetrotting intentions. "Spring break in Cancun, or bachelor party in Vegas," Lucas says. "The goal is to be able to do really iconic things."

—ARIEL SHEARER

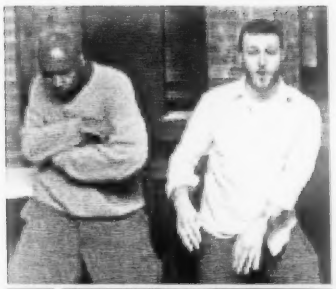
WHO SHOT YA?

Hip-Hop Trivia grows up

What's the birth name of the slain white producer after whom Large Professor named his publishing company? What was the first Gravediggaz album *supposed* to be titled? How much does Foxy Brown's cocaine-stained math equation add up to on "Affirmative Action"?

If you answered any of those questions instinctively, then you probably smoke too much weed. Nevertheless, you might fare well in battle with the rap freaks and geeks at Hip-Hop Trivia night. On the other hand, if you've no clue who any of those artists are, then you still might want to throw your fitted hat in the ring next Wednesday — chances are you know way more about new-school rap than the throwback dinosaurs who've dominated past contests.

In their fourth year of operation, the Hip-Hop Trivia squad is finally taking the night (somewhat) seriously. Rather than staging sporadic biannual tournaments, the party's new producers — Dana "Daneja" Bradley and Hector "Big Hek" Solano — have been throwing jams every few months. Along with longtime hosts DJ On&On and Hilary Clare, they've kept the raw rap humor alive with categories like "Baby Mamas." There will also still be physical challenges like blunt-rolling, as well as appearances by local rap celebs. The big difference now, they hope, is that they're building an even more diverse stable of regulars who represent boom-bap through the ages.



"Hip-Hop Trivia is the one nightclub hip-hop experience where your fashion, money, or jewelry carry no weight — your knowledge of hip-hop makes you the star in the club," says On&On. "Our audience is a true reflection of hip-hop's faithful . . . young and old, all races and economic backgrounds." According to co-host Clare, you don't need to be a DJ, an expert, or a music blogger to compete. "Hip-hop Trivia is for everyone," she says. "Yeah, it's fun to play — especially the physical challenges — but it's equally fun to watch."

—CHRIS FARAONE

Hip Hop Trivia @ Good Life, 28 Kingston St, Boston :: March 6 :: Sign-up at 7:30 pm; trivia at 8:30 pm :: No cover :: 617.451.2622 or goodlifebar.com

WORD OF THE WEEK

pho

n. 1. A North Vietnamese soup made of beef or chicken stock with rice noodles and thin slices of beef or chicken. 2. Our new excuse to loiter in the Mandarin Oriental's luxe lobby, thanks to **PHO@MO**, a pop-up noodle shop featuring chef Rachel Klein's concoctions for $7.95, open daily from 11:30 am till 1:30 pm through March.

HIVE MINDED

THIS SPRING, ACCESSORIES are taking a subversively sweet turn. Pair honeycomb hues with touches of black and gold to deliver a sartorial sting to last throughout the season. Look for traditional pieces with punches of yellow, or new shapes rendered in lavish silks and leathers. Any objectors? Just tell them to buzz off.
_JUSTIN REIS

SEE MORE FROM THE SHOOT AT THEPHOENIX.COM/LIFE.

WHERE TO SHOP

Crush Boutique, 131 Charles St, Boston :: 617.720.0010

Good, 133 Charles St, Boston :: 617.722.9200

LIT, 223 Newbury St, Boston :: 617.421.8637

M. Flynn, 40 Waltham St, Boston :: 617.292.0079

Moxie, 51 Charles St, Boston :: 617.557.9991

Neiman Marcus, 5 Copley Pl, Boston :: 617.536.3660

Saks Fifth Avenue, 800 Boylston St, Boston :: 617.262.8500

The Tannery, 711 Boylston St, Boston :: 617.267.5500

CHECK OUT BESTBEES.COM to learn more about Best Bees, a South End biz specializing in hive installation and management (and the source of the gear seen here).

THIS PAGE :: Left to right: Jimmy Choo "Malika" sandals, $995, and Alexander McQueen "Animalier" scarf, $955, both at Saks Fifth Avenue; AJ Morgan "Expectations" sunglasses, $16 at LIT; Dolce & Gabbana "Mini Sicily" bag, $995, and Alexander McQueen "De-Manta" clutch, $1045, both at Saks Fifth Avenue; Prada "Hexagon" sunglasses, $430 at Neiman Marcus; Maison Martin Margiela shoulder bag, $1140 at the Tannery; Diane von Furstenberg "Alana" wedge, $325 at Moxie; Prada super platform sandals, $850 at Neiman Marcus; AJ Morgan "Occasion" sunglasses, $18 at LIT; Swallow bee magnets, $15 at Good

PAGE 11 :: Left to right: Deux Lux "Gramercy" wallet, $60 at LIT; Miu Miu tortoiseshell sunglasses, $390 at Saks Fifth Avenue; Rose Pierre "Le Midi" marquis ring, $44 at Crush Boutique; Karen London "I Am a Rock" earrings, $150 at M. Flynn; Swallow bee magnets, $15, and Karen London ebony ring, $80, both at Good; Manolo Blahnik "BB" pump, $595 at Neiman Marcus; Alexander McQueen "De-Manta" spine-printed clutch, $525 at Saks Fifth Avenue; Alexander McQueen "Birds and Dragonflies" scarf, $615 at Neiman Marcus

STYLIST: **JUSTIN REIS** :: PHOTOGRAPHER: **ERIC LEVIN** :: ASSISTANT STYLIST: **KARA KTONA** :: ALL PROPS COURTESY OF **BEST BEES** (BESTBEES.COM)

THE BIG HURT

DIVING IN THE PR DUMPSTER

BY DAVID THORPE

PARDON ME IF I SMELL a little worse than usual this week. I've been dumpster diving in the PR bin, the rankest receptacle of music industry waste, and I've come up with a dripping fistful of the month's hottest garbage.

We'll start with the popular misconception that all publicity is good publicity:

> *A year after her GRAMMY's debut, "Gun Girl" Sasha Gradiva is rushed to the hospital for exhaustion and dehydration on the day of the awards show*
>
> *LOS ANGELES — As this year's 55th Annual GRAMMY Awards get underway, many are still talking about the stars who made fashion statements at last year's awards: Fergie, Nicki Minaj, and Jessie J to name a few, but none made a bigger splash than newcomer Sasha Gradiva. Just a year ago Gradiva took the GRAMMYs by storm with her "terminator" meets Barbie getup, but on the heels of her #LOVERSWANTEDTOUR the singer was rushed to Saint Francis hospital in Memphis, TN yesterday to be treated for exhaustion and dehydration.*

Sasha Gradiva's PR agency tried to get her back in the Grammy spotlight via hospital bed.

Last year, a mostly unknown Russian pop singer named Sasha Gradiva hit the Grammy red carpet — who knows why she was there? — wearing a gown festooned with guns. Some people noticed; nobody is still talking about it.

Now, in some harebrained gambit, her PR agency has decided to insert her back into the Grammy spotlight by planting a weirdly celebratory story about her hospital stay (they even included an unglamorous photo of Sasha looking bored in a hospital bed).

God knows why they did this. Maybe they were trying to explain her absence from the Grammys without admitting she just wasn't invited this year, or maybe they're trying to cultivate a hardcore party image with the "exhaustion and dehydration" thing. They must know that everyone in the entire universe will read that as a euphemism for something terrible, like "cocaine nose collapse" or "speedball heart attack" or "torso bursting with spider eggs."

My best guess is they needed an excuse to remind everyone of her gun dress, which was a minor story a year ago, and this was as good a chance as they were going to get. Here's some free PR advice: now that flashing guns in public is about as popular as being engulfed in flames, 2013 might not be the right time to remind everyone about the gun dress. If none of her singles are taking off and you still need a PR angle, you could try positioning her as, like, "Sasha Gradiva, the most exhausted and dehydrated woman in showbiz," or something.

And now, from the News Stories Manufactured Entirely for My Benefit Department:

> *Famed Attorney Willie Gary Files Half-Billion Dollar Lawsuit on behalf of Music Legend Chubby Checker against Hewlett Packard and Palm, Inc. for Copyright Infringement*
>
> *FORT PIERCE, Fla. — Famed attorney Willie Gary [...] filed a multi-million dollar lawsuit on behalf of world-renown music legend, Chubby Checker who is known for the ever-popular #1 hit "The Twist." The lawsuit was filed today against technology giant Hewlett Packard and its subsidiary Palm, Inc. for maintaining a software application called "Chubby Checker" for Palm products.*

Since it's not mentioned in the press release, I suppose you're wondering about the nature of this app, a piece of software that "adversely affects Chubby Checker's brand and value," has caused "serious damage to the Plaintiff's goodwill" and "will tarnish his image that he has worked to maintain over the last 50 years." Well, it's a third-party app for PalmOS that ... here, I'll just include the description from an online app directory:

> *FOR ENTERTAINMENT!!! Any of you ladies out there just start seeing someone new and wondering what the size of there member is. Well now you can right now from your phone. All you need to do is find out the man's shoe size and plug it in and don't worry where your from because The Chubby Checker supports shoe measurements of different regions and types.*

Come on, Chubby. How can you be half-a-billion dollars mad at something that dumb?

UPCOMING SHOWS AT THE PALLADIUM

THIS FRIDAY! MARCH 1

SUNDAY, APRIL 14

SATURDAY, MARCH 9

SUNDAY, APRIL 28

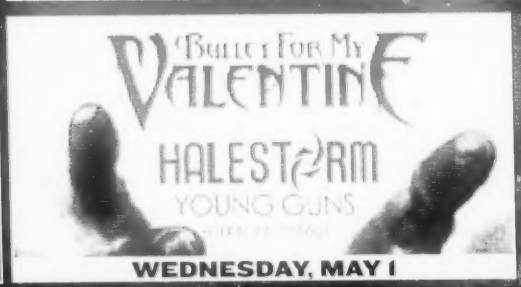
COMING SOON

- 3/02 BREAK THRU MUSIC: METAL FEST SERIES ROUND 2
- 3/19 THIS OR THE APOCALYPSE
- 3/23 DEAD ON DEAD — MUSIC OF THE GRATEFUL DEAD
- 3/27 THE GHOST INSIDE

FRIDAY, APRIL 5 ON SALE NOW

TUESDAY, APRIL 16

FRIDAY, APRIL 12



WEDNESDAY, MAY 1

The PALLADIUM
Worcester, Mass

261 MAIN ST., WORCESTER, MA // (508) 797-9696

www.thepalladium.net // www.massconcerts.com

tickets.com · fye

All shows, All ages (unless otherwise specified). Tickets available at the Palladium Box Office (12-4:30 Tuesday-Friday), FYE Music and Video Stores, online at Tickets.com or by calling 1 (800) 477-6849.

@KADZIS

THE *GLOBE* SALE, CONTEXTUALIZED

BY PETER KADZIS

TWO MONTHS AFTER popular columnist Brian McGrory was named editor of the *Boston Globe* to sustained local applause, the cold and calculating corporate overlords at the *New York Times* confirmed that the *Globe* was for sale.

All things considered, 60 days of warm and fuzzy satisfaction that New England's most influential news outlet had returned to a semblance of local management was about as good as it gets in these days of high economic anxiety.

News that the *Globe* was on the auction block was certainly a shock, but it should have been no surprise.

In retrospect, the fact that New York allowed *Globe* publisher Christopher Mayer a free hand in picking the successor to Marty Baron, who now helms the *Washington Post* newsroom, should have been a tip-off.

I suggest no disrespect to Mayer or McGrory. Writing in the Nieman Journalism Lab blog, the gimlet-eyed Ken Doctor held that "Mayer is a rarity. He's a savvy modern publisher, digitally aware."

> In the 20 years since the *Times* paid $1.1 billion for the *Globe*, the newspaper world has turned inside out.

And as for McGrory, he was a Baron favorite who embodies the paper's zeal for public service and brings a humanizing and popular touch to the enterprise.

In the 20 years that have passed since the *Times* paid $1.1 billion for the *Globe*, then a record, much has changed. The world of daily newspaper publishing has flipped upside down and been turned inside out.

When Baron arrived at the *Globe* 12 years ago via the *Miami Herald* — after punching his professional ticket with a stint at the *Times*' mother ship — New York was still searching for a way to salvage its Boston investment. The reality was that the value of all big dailies, including the *Times* itself, was plunging.

By the time late last year when Baron announced he was going to Washington, it was clear to serious students of publishing that the future of the *Times* and the *Globe* were no longer intertwined. They were, in fact, at odds.

The *Times* had stripped itself of superfluous assets, including its minority stake in the Boston Red Sox, repaired its wobbling finances, and repositioned itself as a global news brand. Its competition would be the likes of the *Wall Street Journal*, the *Guardian*, and the BBC — not the *Boston Herald* or the *Newark Star-Ledger*.

McGrory inherited an already refocused *Globe*, leaner and more regionally targeted with just enough national and international news to satisfy its still-substantial base of well-educated, high-income readers. If you believe New York Times Company vice chairman Michael Golden — who was dispatched to Morrissey Boulevard last Friday to calm the natives — the *Globe* is "cash-flow positive." (That same day, by contrast, Baron's new employer announced that the *Post* had more than doubled its operating losses in 2012, to a staggering $53.7 million.)

McGrory's challenge is to make sense of the *Globe*'s bifurcated online presence. He has already announced that the push will be to keep bostonglobe.com content comprehensively behind a paywall, while untethering boston.com so that it can function as a digital tabloid dedicated to quick hits. Call it a class/mass strategy.

The thinking — which is reasonable (to the extent that anything about the web can be forecast) — is that the former will generate more cash while the latter maintains the site's high traffic.

At this point the worldly reader might ask, "Can McGrory hold on to his job?"

That, of course, depends on who the new owner turns out to be. McGrory brings continuity and stability to news side of the organization. That is something presumably to be prized by whoever pays out the $80 million to $150 million the paper is expected to fetch.

If that's the case, then what of the reports by the *Boston Herald* that this is an unplanned fire sale that demonstrates the essential bankruptcy of elite media?

It is true that all newspapers and most media are under punishing pressure. The *Herald* itself is a case in point. Unwilling or unable to pay for printing itself, the *Herald* has farmed out the job to the *Globe* — which, it is safe to imagine, makes a profit on the deal. Perhaps the toxic fantasies deployed by the *Herald*'s front-page editors are a passive-aggressive reaction to the complicated realities of today's newspaper world.

CBS FILMS
and
PHOENIX

invite you to enter
for the chance
to win tickets to see

THE LAST EXORCISM PART II

Visit
ThePhoenix.com/
Contests

This film is rated PG-13 for horror violence, terror and brief language.

IN THEATERS FRIDAY, MARCH 1st

www.TheLastExorcism2.com facebook.com/thelastexorcism2 twitter.com/lastexorcism2 #TheLastExorcism2

Uniquely you.

coats for cubs

buy.sell.trade

Accepting fur donations thru Earth Day.

Allston: 180 Harvard Ave.
Somerville: 238 Elm St.
BuffaloExchange.com
#iFoundThisInBeantown

BuffaLO EXCHANGE®
New & Recycled Fashion

BURNING QUESTIONS

HASH OIL: MEDICINAL, OR SOLVENT-LADEN SCARE?

BY VALERIE VANDE PANNE

I heard about hash oil recently. Can I use it medicinally?
—WONDERING IN WOBURN

The initiative passed by Massachusetts voters does permit medical-marijuana products "such as . . . oils."

Hash oil, also known as "BHO," "honey oil," "wax," "honeycomb," and "shatter," is a powerful, concentrated cannabis extract. According to the labs and experts I consulted, it can contain anywhere from 50 to 80 percent THC (a medical marijuana bud typically contains 10 to 27 percent THC), so that even just a "dab" (a small amount of hash oil) can produce quick pain relief. Additionally, it's free of mold; it can be easier on the lungs than smoking marijuana plant matter, and doesn't leave the patient smelling like pot. In medical-marijuana states out West, hash oils can make up as much as 40 percent of a dispensary's sales.

However, these experts stressed that the hash oil *must* be made correctly to have therapeutic value.

"BHO" stands for "Butane Honey Oil" — the cannabis extract is made using butane, a solvent. Hash oils can also be made using other solvents. When you read about someone blowing up a hotel room making hash oil, it's because they were using one of these solvents improperly.

Accidental explosions aren't the only danger posed by producing hash oil incorrectly, warns Genifer Murray, the CEO and founder of CannLabs (a Colorado lab that tests cannabis products). These solvents can be toxic. According to Murray — a member of the criminal-law task force of Colorado's Governor John Hickenlooper — the process people are using to make BHO in their back yards (or indoors) is dangerous: "How do you know the butane is purged out?" Leftover solvents in improperly prepared hash oil can have damaging side effects on users, she says: "When people are tripping out [on hash oil], that's not cannabis; that's the solvent."

Your inquiries on Massachusetts medical marijuana, answered

Matthew Ellis shares Murray's concern. Ellis is the owner of Extraction Tek Solutions, a company that builds equipment that can use solvents for extraction processes. (The food industry commonly employs such techniques to, say, extract vitamins from broccoli stalks or oil from peanuts.) Ellis explains that when amateurs make BHO, they typically buy cans of butane normally used to refill lighters. "With those cans, a lot of people don't understand, it's not pure butane. Vector [a popular brand] contains 60 percent butane, 29 percent isobutane, and 11 percent propane," he says, pointing out that professional industrial manufacturers and labs use pure chemicals in their extraction processes. Further, if homemade hash oil isn't properly "washed," solvents and other chemicals might be left behind — including pesticides, if the marijuana used to make the hash oil was treated with them.

"It's scary," Murray says. "There need to be serious studies" on hash oils and BHO, she says. But she cautions against outright prohibition: "If you ban it, it's gonna create a black market."

She advocates for licensed facilities for hash-oil producers, "with proper purity process where you know it's clean," to make sure products are free of impurities.

Danny Danko, senior cultivation editor of *High Times* magazine, tells the *Phoenix*: "It's a dangerous process, and it's dangerous for people to smoke impurities and solvents. People who want to make oils who are amateurs should stick with ice-water extractions. That way, you're not putting people, patients, or yourself in danger."

"I'm not making a statement against BHO," Danko says. "It has a place for patients. When made properly, it can represent the pure essence of the flower." He adds: "I would say a good rule of thumb is the darker-looking the oil, the more it's likely to have impurities or remnant solvents. Anything that feels like it's coating the lungs is not good."

Ultimately, Danko says, "People should learn as much as they can about it before diving too deep into it."

Got a burning question? Email it to valerie@valerievandepanne.com, or tweet it to @asktheduchess.

Legal medical marijuana is coming to Massachusetts... and so are new business opportunities.

Learn how you can be a part of this exciting new industry!

Saturday, March 16 – 12:00 noon to 8:00 p.m.
(doors at 11:30 a.m.)
Courtyard Boston Downtown/Tremont
275 Tremont St, Boston, MA 02116

Don't miss out on the most comprehensive marijuana business symposium ever conducted in the Northeast! This half-day educational program, hosted by the National Cannabis Industry Association, will be a unique opportunity to glean information from medical marijuana business professionals and experts from across the country.

Registration is $250 per person and includes access to the half-day symposium, lunch, and an evening networking reception. All ticket proceeds support NCIA's efforts to reform outdated federal marijuana laws.

Register online at
TheCannabisIndustry.org/NESymposium
or call (202) 379-4861, ext. 3.

Symposium highlights include a lunch presentation on national market data; panels and Q&A with successful dispensary operators, ancillary businesses, and policy experts; and a networking reception.

Why reinvent the wheel when you can learn from those who have already succeeded in the industry? *Register today!*

Northeastern CannaBusiness Symposium

TheCannabisIndustry.org/NESymposium

THE TRIALS OF NADIA NAFFE

She could have been the Republican party's future. Instead, she was abandoned, insulted, abused, and ridiculed by the GOP and its partisans.

BY CHRIS FARAONE

Young, attractive, ambitious, conservative, and black, Nadia Naffe should have been a right-wing operative's dream.

For a time, she was. Naffe served as a campaign coordinator in Florida for George W. Bush's re-election effort, hobnobbed with conservative superstars like Andrew Breitbart, and joined the production team of James O'Keefe, the shock-videographer whose pranks humiliated NPR and made ACORN a dirty word.

A divorced businesswoman whose politics veered from those of her Democratic parents, Naffe was concerned about the future of her country. She was idealistic and, by her own admission, naïve — qualities that made her an exemplary undercover agent for O'Keefe's clandestine operations.

Within weeks of meeting each other, O'Keefe and Naffe were teaming up to ambush progressive politicians and academics from coast to coast — raising gobs of money from some of the conservative movement's biggest donors.

And then, in a single night nearly two years after they first met, Naffe's life became a nightmare. She says O'Keefe took her to a barn and drugged her, then turned on her — setting off a campaign of intense harassment. For bloggers like Breitbart and his followers, hounding Naffe became a crusade. "RUIN HER," wrote one commenter on a right-wing blog, in just a small example of the flames fanned at Naffe over the past year and a half. "Burn her f''cking world to the ground, and salt the earth as you leave. Make the wasteland a memorial to all who would consider pulling that kind of bullsh''t." Indeed. Breitbart hounded Naffe to the end of his life. On the day of his death, one year ago this week, his final tweet was a snide jab aimed directly at her.

That one evening in O'Keefe's

"I always thought these things happened to bad girls who went to bars and picked up guys they didn't know," says Nadia Naffe.

born kicked off a chain reaction in the tightly knit — and tightly wound — conservative blogosphere. When we think of America's ideological battle between left and right, we often imagine a deadlocked Congress — or Fox News versus MSNBC. But Naffe's story shines a spotlight on an even uglier crossfire: the one between the slanderous sewer of right-wing smear culture and its doppelganger, a reactionary band of left-wingers that's equally willing to kick below the belt. Located just beneath the surface of our polarized political system, this unceasing, underhanded war — encompassing dozens of lawsuits and hundreds of petty feuds, fought by hackers and journalists, wingnuts and activists, lawmen and billionaires, attorneys and ex-cons — serves as a proxy, simultaneously feeding on and fueling the circus that passes for our civic life. Even for mature web pedestrians who are acquainted with the barbaric buffoonery of online discourse, the depravity that's been on display during Naffe's ordeal is enough to turn an iron stomach. In the belly of this beast, the traditional lines of right and left are grossly distorted, as are the boundaries between right and wrong.

Nadia Naffe could have been a part of the Republican party's future, symbolizing the appeal of conservative values to new constituencies. Instead, at every turn, she was insulted, abused, abandoned, and ridiculed. This is her story.

WHEN NADIA MET JAMES

The 2009 Tampa Bay Young Republicans Christmas Gala, at the historic Cuban Club in Ybor City, was not the kind of affair that progressives tend to imagine when they picture right-wing social functions. For one thing, the event was a benefit for the Spring of Tampa, Florida's largest battered-women's shelter. The guest of honor, a beautiful young brunette named Hannah Giles, had never run for office. In fact she had been completely unknown in Republican circles until a few months earlier, when she appeared in a viral web video that suddenly and swiftly crippled the Association of Community Organizations for Reform Now (ACORN).

Nadia Naffe was in high spirits for the gala. She enjoys fine tobacco, and the Cuban Club is known as a prime spot for cigar aficionados. More importantly, the gathering didn't reek of typical Republicanism. Naffe's bad memories of working for the Bush-Cheney campaign in 2004 had led her to re-evaluate her standing as one of the rare black women in an overwhelmingly white, male-dominated party. But Giles and James O'Keefe — a pair of renegade activists who were taking "the express elevator up to the penthouse," as Andrew Breitbart would put it — were role models she could relate to. For the first time in years, Naffe felt drawn to a niche of popular conservatism: one dedicated to core Christian values, but also hellbent on operating outside the antiquated establishment. At the gala, Naffe says she chatted with Giles — and that Giles introduced her to O'Keefe, by phone, that very night. Naffe had been searching for her place in the party. It looked like she had finally found it.

Born in 1978 to parents of African, Malaysian, and Native American heritage, Naffe is a fourth-generation Floridian, raised in the Pensacola Beach area, mostly in the surrounding white suburbs. Growing up she listened to rock and R&B, attended parochial school, and enjoyed an ordinary adolescence. Naffe says her mother, a hospital administrator, and stepfather, a deacon and retired police captain, raised her with watchful eyes and kept her on the path to college.

When she was 18, in 1996, Naffe fell in love with a stockbroker named Gerald, 10 years her senior. Within a year they eloped — against the wishes of Naffe's stepfather — and she soon after left Pensacola so that Gerald could attend the University of Tampa. The marriage lasted less than four years, but it had put a permanent strain on her relationship with her parents, and when Naffe and Gerald split, she chose not to return home. By then she was enrolled in business school, and had also found a new passion in politics that would fill the void left by her break-up.

Tampa was a fertile breeding ground for conservatives at the turn of the century. They had been galvanized in part by the fate of Terri Schiavo, the local woman in a vegetative state whose husband fought a protracted court battle to end her life. The case sparked a heated debate over the rights of government to intervene in the lives of its citizens and brought thousands of protesters to the nursing home where Schiavo lived.

Like many, Naffe took it personally. "I just thought that Terri was done wrong, and now they wanted to pull the plug on her," she says. "Her husband did her dirty, and I felt like Republicans were the only ones sticking up for this woman."

Activated by the controversy, Naffe and some friends revived her university's College Republican Club, which had been dormant since the early Clinton era. She also signed on to help Secretary of State Katherine Harris, Governor Jeb Bush, and other powerful Republicans in statewide elections.

During the ACORN sting, Giles dressed in tube tops and miniskirts, while O'Keefe tailed her with a hidden camera.

Nearing the end of college, Naffe stayed active in conservative circles. When it came time to round up troops for the upcoming Bush-Cheney campaign, she was an obvious candidate. In August 2003, just months after graduation, Naffe was named Southwest Florida field director for the state GOP, a full-time role that tasked her with getting out the vote in a dozen counties.

Naffe says her primary duty on the presidential trail was to visit Republican committees in her territory and recruit ace organizers who could enlist volunteers. For the first few months, she drove her blue-gray BMW 3-series more than 1000 miles a week, picking up party losses from the airport, entertaining donors, and swinging through community meetings from Tampa to Sarasota. In Sarasota she was instructed to coordinate events with the Royal Sara-Mana Club — a strong, established network of conservative African-Americans. But Naffe soon began to suspect that the GOP's outreach efforts were a smokescreen — it became clear, she says, that the campaign was just posing. In one instance, she says she was told to arrange a screening of a film about the history of black Republicans in Florida. When she asked for funding, though, Naffe claims she was denied adequate resources. "That's when I learned that if you want to see what politicians care about, all you have to do is look at what they spend their money on," she says.

In January 2004, Naffe complained to state party officials about jobs that she believed were designated specifically on account of her skin color. As a conservative, she balked at any assignment that reeked of affirmative action. Naffe says she'd hoped to work with all segments of the party, but was increasingly pigeonholed into minority outreach. To make matters worse, she says her immediate boss directed bigoted comments at her. Naffe says his treatment became so degrading that she reported her superior to the Equal Employment Opportunity Commission. When she filed her complaint at an EEOC field office, she recalls feeling so betrayed by the conservative movement, she could hardly bear to make eye contact with the standard-issue portrait of George W. Bush hung on the waiting-room wall.

Within weeks, Naffe was fired by the GOP. She later sued the state Republican Party and the Bush-Cheney campaign, and was awarded an undisclosed settlement. Naffe remained a registered Republican, but the episode soured her on political life, and she put her partisanship on the back burner. She even junked her television. Naffe says the nonstop election news cycle was a disturbing reminder of what she'd just endured. "It was stressful," she remembers. "I would go through bouts of depression. I was really shocked that I lost my job, because I didn't feel like I'd done anything wrong, and going through the lawsuit, I had to keep reliving it."

JIMMY CRACKS ACORN

If Naffe felt distant from the GOP that had swept her off her feet in college, O'Keefe represented a refreshing break from rank-and-file Republicanism. A red headed preppy kid from New Jersey, he was making his name known at Fox News just as the Tea Party was metastasizing. Conservatives had been cowed by the 2008 elections, but O'Keefe was eager to play hardball — and with each new home run, he drew more power players to his side, from the fringe to the old guard.

His arrival in the national spotlight was anything but dumb luck. O'Keefe had been nurturing his act for years.

As a student at Rutgers in the mid-2000s, O'Keefe liked to bait bleeding-heart professors. He penned

>> NAFFE on p 22

<< NAFFE from p 21

conservative columns for a campus newspaper, the *Daily Targum*, and attracted a dedicated band of followers to assist in his first hidden-camera stings. O'Keefe had acted in high-school theater productions, and that training came in handy for developing the fictional characters he'd use to deceive his targets. He filmed himself complaining to a black dining-hall administrator that, as an Irish-American, he was offended by the Lucky Charms cereal served on campus. The online clip found popularity among college Republicans; though Rutgers never banned Lucky Charms, the school's merely entertaining such an inane request was enough to get O'Keefe's peers laughing.

Through his *Daily Targum* columns, in which he railed against political correctness, O'Keefe came to the attention of the Leadership Institute in Arlington, Virginia. The conservative nonprofit claims to have trained nearly 100 working journalists, and in 2004 gave O'Keefe funding to start his own campus publication, *The Centurion*. They also hired O'Keefe after his Rutgers graduation two years later. O'Keefe conducted more than 70 media workshops across the county for the Leadership Institute, including one at UCLA, where he met a devoted anti-abortionist student named Lila Rose. The two teamed up right away, and Rose went undercover at her school's health center. There, she reported that a nurse explained how UCLA "doesn't support people who are pregnant" — comments that Rose and O'Keefe interpreted as pushing Rose toward terminating her fictional pregnancy.

No one got canned, but the exercise received attention from some sympathetic websites that asked Rose to share her account. Emboldened by their success, the pair then began to infiltrate Planned Parenthood offices in California and elsewhere. Posing as a minor, Rose asked employees of Planned Parenthood to advise her on how to skirt parental-consent requirements for obtaining an abortion. They netted some suspects, and even got one nurse's aide fired. But such tactics proved too controversial for the Leadership Institute. In 2007, after O'Keefe called a Planned Parenthood clinic in Ohio and offered a donation — but only if they agreed to earmark the funds for aborting African-American fetuses — higher-ups at the institute became concerned that O'Keefe's pranks would jeopardize their nonprofit status. Given the choice to retreat or resign, O'Keefe went solo.

His big score came in the fall of 2009 — O'Keefe's decisive blow against ACORN, which at the time was among the nation's leading advocates for poor and disadvantaged people. ACORN had also been historically integral in getting out the minority vote; after the rise of Obama, this made them the object of widespread conservative consternation.

For this jaunt O'Keefe teamed up with a new actress, Hannah Giles, who would later introduce him to Naffe in Tampa. Clad scantily in skin-tight tube tops and miniskirts, Giles played a prostitute while O'Keefe tailed her with a hidden camera into ACORN offices in Washington, Baltimore, and other major cities. O'Keefe played her pimp. To their delight, they captured footage of what could appear to be ACORN employees offering advice on how the pair could launder money and manage the underage hookers they claimed to be trafficking from El Salvador.

"Nadia," she says Breitbart quipped, "[O'Keefe] stole my panties too."

The videos O'Keefe released were later found to be heavily — and deceptively — edited. One target of O'Keefe's video sting would even win a settlement from Giles in a civil suit. But the ramifications were still devastating. Several ACORN employees were fired as a direct result. Fundraising slowed to a virtual halt. Already under scrutiny, the group was dealt a death blow in September 2009, when Congress severed all federal subsidies. That led to walking papers for three-quarters of their national staff. ACORN went bankrupt a year later.

The video might have been less ruinous if it hadn't found a powerful bullhorn in the form of Andrew Breitbart, who offered O'Keefe and Giles $120,000, to be paid in monthly installments, in exchange for exclusive rights to release the clips on his website, breitbart.com. Ultimately, it was the combined strength of Breitbart's countless minions — who blanketed the Internet with ACORN links — that did the bulk of the damage.

In fact, the ACORN blitz was also a demonstration of how powerful Breitbart had become. Years earlier, he'd had key roles in starting the Drudge Report and the Huffington Post. But with breitbart.com, he had become both a leader and a figurehead for hard-right warriors everywhere.

In the pursuit of Breitbart's approval, there's no allegation his network wouldn't broadcast, no individual they wouldn't attack. His defenders were especially protective of O'Keefe, whom Breitbart would later describe in the introduction of his 2011 best seller, *Righteous Indignation*, as an "incredibly courageous" and an "investigative journalist-cum-Borat of the right."

Business boomed for O'Keefe in the wake of his ACORN stunt. He was suddenly in high demand on the Obama-bashing lecture circuit. All this came in addition to the funding he received from patrons: Even before Breitbart's media conglomerate retained rights to the ACORN clips, O'Keefe had already been underwritten by Peter Thiel, an early Facebook investor and California hedge-fund manager who'd bankrolled O'Keefe to the tune of $30,000 earlier that year. Giles, his sidekick, was also a hot ticket, being feted at fundraisers like the one in Ybor City where she met Naffe.

The timing proved to be perfect. Naffe had invested part of her settlement with the GOP in a mall kiosk business on the Tampa waterfront. Following a few years of mediocre sales, she had recently sold the enterprise and set her sights on a graduate degree. And she had eight months of downtime before heading to Cambridge, where she was registered to study management at Harvard Extension School in the fall. So when O'Keefe asked if she wanted to "act" in his "movies," Naffe didn't need much convincing. On New Year's Day 2010, she accepted her first mission. There was no time to waste. O'Keefe arranged for her to fly into Los Angeles that week.

MUDDYING WATERS

By the start of 2010, conservative multi-millionaires and media provocateurs were bombarding O'Keefe with proposals to rattle various liberal cages. He established Project Veritas — a 501(c)(3) nonprofit through which O'Keefe could raise funding to investigate and expose corruption, dishonesty, self-dealing, waste, fraud, and other misconduct in both public and private institutions. One idea that piqued O'Keefe's interest involved California congresswoman Maxine Waters.

At the time, the House Ethics Committee was attempting to determine whether Waters had improperly steered millions of dollars to a bank in which her husband had a financial interest. In 2008, Waters had facilitated a meeting between treasury officials and the Boston-based OneUnited, where Waters's husband was a board member and stockholder. The *Washington Post* described the bank as having a "history of mismanagement." Yet OneUnited had gone on to receive more than $12 million from the federal Troubled Assets Relief Program. O'Keefe saw a ripe opportunity to disgrace Waters, an outspoken member of the Congressional Black Caucus with a reputation as an advocate for poor people.

"James was telling me about dirty elected officials like Congresswoman Waters, and her husband, and how they took [federal] money to benefit her family, and how her husband's bank wasn't lending to the downtrodden African-American community," says Naffe. "He really made her out to be a bad, bad person. That resonated with me."

O'Keefe picked up Naffe at LAX. They'd spoken on the phone and emailed, but this was the first time they'd met face to face. She liked him right away. He was driving a rented Mustang convertible — one of several vehicles on hand to execute the Waters mission. From the airport, Naffe says, they drove to an RV that friends of Project Veritas allowed O'Keefe to park on their Los Angeles property.

With financing from Thiel and Breitbart, Naffe says O'Keefe had turned the RV into a mobile intelligence center equipped with newly purchased smartphones, flatscreens, and recording devices. With those tools on hand, the crew concocted its crusade against congressional cronyism. On her first full day in LA, Naffe says she and O'Keefe hit various OneUnited branches in Los Angeles. Using a hidden camera, O'Keefe recorded video of different loan agents giving contradicting information on

available tax credits. There was no smoking gun — none of the employees accepted a cash bribe that O'Keefe offered them. But Naffe says they had enough to show that there was mass confusion among OneUnited workers. From there, the pair headed off to the congresswoman's office in South Central Los Angeles, where Naffe would ambush Waters about being rejected by OneUnited and capture her reaction on video.

The two-story commercial building where Waters has her district office is far from luxurious, but despite the cloudy windows and sun-dried shrubbery, it is one of the neighborhood's brighter attractions. Up and down the busy thoroughfare are rows of blighted apartments protected by iron bars, with scattered liquor stores and churches offering salvation.

Naffe says she talked her way behind the bulletproof receptionist's window by posing as "Nadia Jones," a first-time home buyer who couldn't get a loan despite being a model candidate, and now wanted to air her grievance to the congresswoman. Once inside, Naffe gave Waters a harrowing surprise — she noted that her problem was with OneUnited. "I literally saw her face just turn," she remembers.

She recalls celebrating their victory afterward by stopping at the beach, where they shot some B-roll of O'Keefe doing a moonwalk with the Pacific blue backdrop behind him.

For reasons that aren't clear, Project Veritas never released a long version of the Waters sting. They didn't have to, though. Naffe says a promo reel showing the congresswoman jumping at the mention of her husband's bank was enough to get donors opening their wallets to fund Veritas's next assignment.

Naffe didn't have long to wait for an invitation. It came via email on January 14, just days after she got home from Los Angeles:

Nadia,

We're willing to book you a plane ticket to Boston to get some footage from the SEIU busses … I'll be in new orleans causing trouble. im [sic] confident your training will take you far. Interested in making some more video history?

James

UNDERCOVER BROOKS BROTHERS

Immediately following the Waters sting, O'Keefe and Naffe embarked on their next missions. Project Veritas was expanding; this time around, they'd be working separately, and in different states. It was early 2010, and O'Keefe was riding high. But his first taste of defeat was just around the corner.

The idea for the next Project Veritas mission originated with John Fund, a Fox News contributor and author of the 2008 book *Stealing Elections: How Voter Fraud Threatens Our Democracy*. In January 2010, Fund emailed the Republican National Lawyers Association and other hard-right affiliates about an incriminating tip he received about the Massachusetts Service Employees International Union (SEIU) — Greater Boston's brotherhood of janitors, health-care workers, and other mostly low-wage earners. Fund's "normally reliable" source, he wrote in an email that has since been made public, claimed the SEIU planned to help Democrats steal the special Senate election between Scott Brown and Martha Coakley. According to Fund, the union would accomplish this by chartering buses in the liberal and minority-rich neighborhoods of Roxbury, Mattapan, Roslindale, and Jamaica Plain. "If you're black or brown," he wrote, "they'll rope you in and take you to the polls. Registration can be worked out."

Shuttling voters to polls is perfectly legal, of course — but pretty soon emails were flying between members of O'Keefe's associates, rife with speculation that the SEIU would try more nefarious ploys, like paying for votes and helping people to vote twice.

Such hypothetical shenanigans sounded like surefire fodder to Steve Friess, son of investment billionaire and Rick Santorum bankroller Foster Friess. The elder Friess is perhaps most famous for telling MSNBC host Andrea Mitchell that, back in his day, "gals" "used Bayer Aspirin for contraception." To plug conservative causes, Freiss has a whole foundation that's run by his son Steve, who relished the prospect of causing "image problems for SEIU." With their support in place, O'Keefe jumped on board, and he brought Naffe along with him. Not only did she have her star turn in the Waters series to recommend her, but she also matched the request from Freiss for "black/Latina conservatives [who] could be wired for video, and get picked up on one of these busses." Less than a week later, Naffe flew into Logan airport. Her first task was to snoop on an election-eve rally for Coakley at a Dorchester union hall.

O'Keefe didn't join Naffe in Boston. Instead, he and other Project Veritas chaps were in New Orleans "causing trouble." As everyone would soon

O'Keefe saw a ripe opportunity to disgrace Congresswoman Maxine Waters, an outspoken member of the Congressional Black Caucus.

find out, O'Keefe was casing the district office of Louisiana senator Mary Landrieu. Her offense: the congresswoman was accused of ignoring constituents who called to complain about Obamacare. After crashing in the Big Easy for a week, contriving schemes to shame the NOLA Democrat, on January 26 O'Keefe was arrested in Landrieu's field office — along with two sidekicks disguised as telephone workers — and charged with entering federal property under false pretenses. Such felonies are punishable by up to a decade in prison and a $250,000 fine.

In Massachusetts, Naffe also struck out. On the day of the special election, she says she shadowed SEIU workers and volunteers, asking every organizer she met if they knew of any buses. But after hours of spelunking — following organizers from door to door to door — Naffe found no evidence of pay-for-vote schemes or caravans transporting repeat voters between polls. Nor were there suspicious busloads of Democrats arriving from Rhode Island and New Hampshire. In the end, though, it didn't matter that Naffe came up short — Brown wound up winning the Bay State after all. This minor defeat would only hint at the disaster that loomed for Project Veritas.

In May 2010, O'Keefe pleaded guilty to misdemeanor charges. He admitted that his crew planned "to orchestrate a conversation about phone calls to Landrieu's staff and capture the conversation on video, not to actually tamper with the phone system, or to commit any other felony." For the confessed crimes, O'Keefe received no jail time but was instead sentenced to three years of probation and 100 hours of community service, and made to pay a $1500 fine.

Trying to reverse his luck, next O'Keefe turned his firepower on CNN. More specifically, he went after Abbie Boudreau, a CNN reporter who was researching a feature about Project Veritas and other gonzo conservative enterprises. O'Keefe agreed to an interview with Boudreau on August 17, 2010, to be conducted at a private home on the Chesapeake Bay in Maryland. But when Boudreau arrived at the meeting place, she was intercepted by a female Project Veritas assistant named Izzy Santa. Trembling, Santa warned Boudreau of what her boss O'Keefe had in store. It wasn't an interview.

As Boudreau would later tell hundreds of thousands of viewers, Santa was alerting her to O'Keefe's "palace of pleasure" plot, in which, (as documents later obtained by CNN show) he'd hoped to lure the reporter onto a docked boat stocked with champagne, strawberries … and sex toys. A list of props included: "lube," "dildos," "Viagra," "fuzzy handcuffs," "blindfold," and "ceiling mirror." A cigarette-smoking O'Keefe was to be "wearing gold chains," and would "have a more sleazy persona than normal, with slicked back hair and exposing his chest." The resulting video of him seducing Boudreau, he fancied, would embarrass CNN. Instead, the reporter balked on the meeting, and O'Keefe's plan came to light. The backlash against Project Veritas was ugly — even from some conservative allies.

The most painful rebuke came from O'Keefe's mentor, Andrew Breitbart himself — the man who made O'Keefe a household name now pilloried him publicly and demanded an apology. As Breitbart told CNN:

"I proudly stood behind James O'Keefe on his groundbreaking ACORN investigation. … However, in my dealings with Ms. Boudreau, she and her producer, Scott Zamost, conducted themselves professionally, and I believe James owes them a candid and public explanation. … From what I've read about this script, though not executed, it is patently gross and offensive. It's not his detractors to whom he also owes this public airing. It's to his legion of supporters."

THE PIMP STAYS IN THE PICTURE

Twice now, James O'Keefe had attracted powerful institutional partners — first the Leadership Institute, then Breitbart — and twice he'd managed to alienate them by crossing the lines of propriety. As always, he persevered — and wound up with one of his most spectacular triumphs yet.

›› NAFFE on p 24

<< NAFFE from p 23

Though no longer on the Breitbart payroll, by 2011 O'Keefe was tied into the larger conservative mix, and could effectively promote stories on his own. It was through that network that he pushed his magnificent duping of NPR. Over a week that March, O'Keefe released videos of a senior public radio director, Betsy Liley, entertaining an inquiry to shield donations from the IRS, as well as another sting in which Liley's boss, Ronald Schiller, trashes the Tea Party on camera.

Along with commentators on the left, NPR first tried to dismiss the clip. But it was clear that O'Keefe landed a haymaker. Heads eventually rolled; both Schiller and NPR's chief executive resigned within days. Then came more good news: after a long waiting period, in April of 2011, Project Veritas was granted tax-exempt status; two months later, a New Orleans court ruled that O'Keefe could travel freely again. Finally, he was released from the shackles of state supervision.

O'Keefe's prizewinning return was even validated by the *New York Times*, which printed an overwhelmingly positive profile of Project Veritas that July. In the article, O'Keefe was in the process of engineering a devastating sequel to the ACORN kill, in which his confederates would march into Medicaid offices dressed as street thugs, and ask for advice on how to bury assets and score benefits. The *Times* profiler asked O'Keefe what it was like to be cooped up for so long, on probation and warned against engaging in hidden-camera hoaxes. "I'm not comparing my situation to the gulag," he answered. "But . . . do we really want political prisoners in America?"

BARN STORM

In September 2011, Naffe was living in Boston, and about to start classes at Harvard. So she happily accepted an invitation to join O'Keefe and Breitbart at an Americans for Prosperity luncheon in nearby Manchester. Naffe says O'Keefe was still sleeping when she got there around 10 am. She hung with Breitbart, and says the two discussed friends and politics over drinks and cigars. After a little over an hour, Naffe says O'Keefe finally showed up, bleary-eyed from lack of sleep. They had a lot to catch up on.

With the first-in-the-nation primary approaching, O'Keefe had been in New Hampshire to dispatch Project Veritas flunkies to polling stations. O'Keefe's idea was to prove that voter fraud was a problem — by having volunteers illegally request actual ballots. In one instance, with the camera rolling, a Project Veritas conspirator obtained the ballot of a dead man. The ruse would later become the subject of a federal investigation into whether O'Keefe's "investigation" itself constituted voter fraud. (One election-law expert joked to Talking Points Memo that perhaps for his next stunt, O'Keefe could show "how easy it is to rob a bank with a plastic gun.") Tired as O'Keefe was, Naffe says he used most of their meeting in Manchester convincing her to join him for a trip to New York.

On the strength of their conversation in New Hampshire, Naffe agreed to take the Amtrak into Penn Station on September 21. As they cruised through Manhattan in O'Keefe's classic Triumph convertible, they hashed out the final details of their latest pursuit, "To Catch A Journalist," in which they'd set out to expose liberal communications professors as racist partisans who hate the Tea Party. The duo headed downtown, and parked by New York University's Carter Journalism Institute. Like a DEA agent readying a narc for a drug buy, O'Keefe wired Naffe as they rehearsed her cover story.

Posing as a prospective student named Ashley, Naffe placed O'Keefe's iPhone — set to record audio — in her bust, and headed into the journalism building. Her task: to find Carter professor and award-winning science writer Charles Seife, and to catch him saying something unsavory that could be used to nail NYU. Seife couldn't be cracked though; the more Naffe tried to egg him on, she says he only became friendlier, and even dropped a previous appointment to give her a full tour.

"James was telling me that he's a racist, and that [NYU] is an elitist institution," says Naffe. "But Seife wasn't anything close to a racist — the guy couldn't have been nicer. He didn't just tell me about the program — he walked me around the whole J-school and tried to set me up with an African-American mentor. He spent a whole hour with me and showed me all of their equipment. He even introduced me to an assistant to follow up with."

Back outside, O'Keefe and Naffe stepped into a nearby cookie shop to debrief. Naffe says it was then that she confronted her partner. Weeks before, she'd learned that O'Keefe had beef with Seife, and was now concerned that her partner was using her to get revenge. About a year earlier, after learning about Boudreau and the "palace of pleasure," the professor did some espionage of his own, and set out to impugn O'Keefe's nonprofit's filings — only to discover that they didn't exist. Seife also filed a complaint with the IRS, and hounded the alleged 501(c)(3) until one of O'Keefe's assistants admitted that the entity had yet to be approved as a tax-exempt organization.

Naffe was beginning to question the motives of O'Keefe and Project Veritas. Why, for one, was he alleging that Seife was a bigot? Still, against her gut instinct, Naffe agreed to keep hounding Seife and his colleagues. She contacted professors through email, and scheduled follow-up appointments. Naffe also pledged to return in less than two weeks and complete the NYU mission in person. But as she would later allege, on Naffe's second visit, there was no nice hotel room, as there had been on the first run. O'Keefe picked up Naffe at the Amtrak station in Newark, and began to drive around suburban New Jersey. Along the way, she says they stopped for dinner at Chipotle, and then again for a six-pack of beer. The whole time, they discussed ways to screw NYU the next morning.

After a long cruise through wooded Westwood, O'Keefe pulled up to Naffe's accommodations for the night: a two-story barn on the property of an upscale suburban home. Naffe says details of their destination were not made clear on the ride, but it didn't take long once they arrived for her to realize that she was inside Project Veritas headquarters. There were awards on the wall with O'Keefe's engraved name on them; equipment from the RV in Los Angeles was set up on a desk. With contributions pouring in, O'Keefe had invested thousands on computers and surveillance equipment. His renovated barn was a full-service bunker for waging war against liberals.

O'Keefe sat in his editing cockpit and began to play the NYU recordings. Strangely, Naffe says, there were also candles lit around the room. She sipped a beer, and asked again about O'Keefe's grudge against Seife. She also asked when he planned to leave so she could have privacy. After the long train ride, she was eager to shower and get to bed early. But Naffe says O'Keefe made several excuses for why he needed to stay — to watch a football game, to use his "stuff." Then she turned her attention to a phone call with another guy, and the conversation flipped completely. O'Keefe stormed out, and peeled off. That's when Naffe says that she began feeling woozy, as if she'd been drugged. As she'd relive in a letter to O'Keefe:

When you observed me lying in bed, talking on the phone with a male friend, you became noticeably upset. You picked up your penny loafers and stormed out of the room like a 10-year old boy having a tantrum . . . . I tried to escape from the barn as quickly as I could. I tried to run away, but I didn't know where I was. I felt disoriented after drinking the alcohol you purchased. It was pitch black outside and there were no lights . . . there was no heat inside. . . .When I told you I felt sick, you didn't seem surprised.

According to Naffe, O'Keefe only returned when she threatened to call the police and trash his equipment. Utterly confused, she remembers crawling around on the floor, nauseous, and calling Breitbart for help. When he didn't answer, she says she phoned O'Keefe's assistant, and smashed a glass jar holding a candle against the wall to prove that she meant business. Only then, she says, did O'Keefe return, this time with a middle-aged man whose presence sent her into a panic. Naffe says the last thing she remembers is getting helped into the back seat of the nameless associate's Chevy Malibu, and drifting in and out of consciousness before arriving at Penn Station for a late train back to Massachusetts.

BEEF WITH O'KEEFE

Upon returning to Boston, Naffe noticed some things missing from her luggage — namely a pair of panties and her wireless computer mouse. She emailed O'Keefe's assistant, demanding that her items be returned, but was told that no undergarments could be found. After a week, someone at Project Veritas finally sent her the mouse — only she says that it had been taken apart and crudely reassembled, as if they'd inspected the device for bugs. Naffe says it all came as a saddening surprise, though there'd been prior indications that O'Keefe wanted more than just a work relationship.

"It was a platonic friendship from my standpoint, but I don't think he thought of it that way," says Naffe, who often discussed O'Keefe's romantic life with him. "I used to think of James as a little brother, and I made the mistake of telling him that. He didn't like it when I said it, and now I know why. . . . He has a little trouble connecting to women."

Naffe says she told some close friends about what happened in New Jersey — including a few in conservative circles who knew O'Keefe. But she didn't make her

story public right away. Naffe says that restraint kept Project Veritas off her back, but not for long. Less than two weeks after the barn incident, the rumor of her missing undies leaked to DC political writer Ken Vogel, who was soliciting details for a looming Politico piece. That's when Naffe says she decided to play defense.

Word of Vogel's interest in the story travelled fast. Two weeks after her scrape with O'Keefe at the barn, Naffe says Breitbart rang and asked her to avoid the reporter. Rather than humoring Breitbart, Naffe says that she asked why he'd ignored her calls from the barn. According to her account, Breitbart claimed to have no control over his protege's behavior, and said that O'Keefe lacked "common sense." Instead of supporting her, Naffe says he turned it into a joke. "Nadia," she says Breitbart quipped, "he stole my panties too."

In late October, Naffe claims that O'Keefe offered her money. She says she had never before received or expected compensation for her undercover work with O'Keefe; as such, she suspected this payment was in exchange for her silence.

In early November, Naffe sent a letter to O'Keefe and his cohorts at Project Veritas. In it she gave an explicit account of the barn debacle and accused O'Keefe of soiling her reputation. In response, two weeks later O'Keefe posted a video on YouTube attacking Naffe and Vogel, the latter of whose damaging Politico story dropped on the same day. Besides attacking Naffe's credibility, the clip included pictures of her and noted that she was studying in Cambridge. Now fearing for her privacy and safety, with trolls emerging from the political woodwork to threaten her life, on November 21 Naffe filed a criminal complaint against O'Keefe in New Jersey for his harassment in the wake of the barn incident.

Naffe had considered herself to be close buds with Breitbart. They'd hung out at gala fundraisers; on more than one occasion, they smoked expensive cigars and rapped politics on the patio at Morton's in DC. She says that she expected Breitbart to at least remain neutral. So she was horrified by his suggestion in the Vogel piece that she should be handled like an inconvenient witness. "There are a lot of people who want to destroy [O'Keefe]," Breitbart told Politico, "so I'm sympathetic to him and I understand that, like me, he is going to have to figure out how to manage people."

"I had always thought that — and I know this is horrible to say — I always thought these things happened to bad girls who went to bars and picked up guys they didn't know," says Naffe. "I knew James very well at that point, and I never would have thought that he would do that — I wouldn't have thought he was psychotic enough to come after me the way he did." She continues: "I went the legal route because I wanted him to leave me alone, and instead of leaving me alone, he doubled down, and got his friends to join in on the attack. I thought he would just walk away, but that's just not the way he operates. He wants to win. He wants to have the last word."

In "To Catch A Journalist," O'Keefe set out to expose professors like Charles Keffe as racist partisans.

REPUBLICAN ENEMY #1

The tables had turned. Nadia Naffe had been O'Keefe's closest ally. But now she held in her hands what might be the key to his undoing: several thousand emails that chronicled O'Keefe's dirty laundry in intimate detail.

During the NYU operation, O'Keefe had used Naffe's Android phone — and now Naffe had access to O'Keefe's Gmail account. By going through his emails, she discovered a draft settlement suggesting that Izzy Santa — the estranged O'Keefe crony who blew the Boudreau boat sting — received $20,000 after leaving Project Veritas. Santa had accused O'Keefe of: bringing her "to an adult bookstore to purchase female sexual aids"; forcing her "to allow Mr. O'Keefe to bathe at her apartment"; and exposing her to "numerous incidents of sexually provocative and potentially misogynistic comments."

The trove of correspondence gave Naffe the evidence to back up what she already knew about Project Veritas, documenting the back-and-forth between O'Keefe and the high-rolling conservative donors who'd given him his marching orders. It also contained email chains involving Breitbart-affiliated bloggers in the throes of sensitive discussions. And of course the emails had the potential to be more than merely embarrassing: there was always the possibility they could be used against O'Keefe, or his allies, in court.

The story of how the emails came to be released publicly is deeply odd, playing out online and in courts from California to New Hampshire. Naffe found herself caught in the crossfire of a vicious tussle between two hardened, litigious in-fighters whose battle — an execrable fracas in the feud between left and right — has long since become far more personal than political. The fate of O'Keefe's emails was ultimately determined by an obscure case playing out in Maryland. The proceedings involved a convicted bomber turned lefty operative who argued that he needed O'Keefe's emails to defend himself against a blogger who had threatened to kill him.

This part of the saga began in October of 2010, when right-wing blogger Mandy Nagy, writing under the name LibertyChick on Breitbart's Big Journalism site, detonated what she deemed a "bombshell." Her scoop, headlined "Progressives Embrace Convicted Terrorist," connected the dots between one of O'Keefe's most persistent critics — a Los Angeles writer and radio host named Brad Friedman — and Brett Kimberlin, an infamous progressive activist with a shady past.

Decades earlier, Kimberlin had been branded the "Speedway Bomber" after being convicted of planting a series of bombs in his hometown of Speedway, Indiana, in the late 1970s. The bombings maimed one victim, who later committed suicide. Kimberlin still maintains his innocence in the Speedway explosions, but concedes to a career in trafficking tons of marijuana in the '70s. He eventually served 17 years for a dizzying array of charges, and managed to stay in the headlines throughout his incarceration. In the 1990s, from his prison cell, Kimberlin convinced a National Public Radio reporter that he'd once sold weed to vice-presidential GOP candidate Dan Quayle. (Journalist Mark Singer, who printed that allegation in the *New Yorker*, later realized he'd been hoodwinked, and devoted an entire book — *Citizen K: The Deeply Weird American Journey of Brett Kimberlin* — to unpacking Kimberlin's charms as well as his deceptions.) Since his release, Kimberlin had mostly managed to stay out of the spotlight. But that was about to change.

Ever since the name Bill Ayers surfaced in Barack Obama's past, right-wing bloggers had seemed intent on tying someone on the left — anyone, really — to terrorism. Kimberlin must have seemed like a character delivered straight from central casting. Nagy's report revealed that Kimberlin is partners with Friedman in the nonprofits Velvet Revolution and the Justice Through Music Project — the latter of which has received funding from liberal bogeymen like George Soros. And she also discovered that Friedman, through Kimberlin, was linked to indictbreitbart.org, a gadfly watchdog site that had proven particularly irksome to Breitbart and his blogger buddies.

Eventually, Kimberlin would become Breitbart's public-enemy number one. With Glenn Beck leading the way, conservatives would even dedicate an entire news cycle to a coordinated effort called "Everyone Blog About Brett Kimberlin Day."

But in the immediate aftermath of Nagy's report, one conservative troll stood out: John Patrick Frey, a close affiliate of Breitbart's and a Big Journalism contributor, ran three nasty posts in one day about Kimberlin on his own site, Patterico's Pontifications. He also followed up with a steady stream of Twitter jabs. Kimberlin was outraged, and not just because Frey rehashed dirt from Kimberlin's Speedway trials, including allegations in the *Indianapolis Star* that Kimberlin was suspected of murder and of being involved with an underage girl. What really set Kimberlin off was learning that Frey was not your average wing-nut — he's a Los Angeles County deputy district attorney in the Hardcore Gang Division. Outside the courtroom, the Cornell-educated Frey chews glass and spits nails as a daily blogger and as @Patterico on Twitter.

Kimberlin had learned his way around case law as a jailhouse barrister, and he knew how to counter-attack foes through the court system. He filed a complaint to the State Bar of California accusing Frey of profiting from ads on his blog for illegal offshore gambling outfits, and of violating state bar rules by publishing "hateful, bigoted, racist, and anti-Semitic" screeds. As a court memorandum would later reveal, Frey's boss — Republican District

>> NAFFE on p 26

<< NAFFE from p 25

Attorney Steve Cooley — saw no conflict of interest with deputy Frey's double life as a polemicist and prosecutor.

If you wanted to identify the moment when the spat between Frey and Kimberlin went nuclear, you'd probably settle on July 1, 2011. That night, as the *Atlantic* reported, Frey was "home after midnight when someone started pounding on his front door. When he opened it, he found several police officers with guns drawn ordering him out of the house. ... They were at the house because someone had called 911, spoofed Frey's home phone number, impersonated him, and spoke as if he was confessing to having shot and killed his wife. Police arrived on scene poised to confront an armed killer. Frey was cuffed in front of his neighbors. His wife was awoken, taken outside, and frisked. His children were awoken by police going into their bedrooms to make sure that they were okay. It was a nightmare."

Nobody was ever caught or charged for the SWATting. That didn't prevent Frey from blaming Kimberlin and other rivals. His anger only grew as he came to believe that onlookers saw him as having brought the attack on himself. Six months after the incident, in an email that defies both tact and logic, he wrote to Nagy and others, confiding: "I felt a little like a rape victim."

In August 2011, Kimberlin had expanded his counter-attack by filing suit for defamation against an obscure blogger from Massachusetts named Seth Allen, who claimed to have fed the Speedway "bombshell" to Nagy a year earlier. Kimberlin also sought a protective order and an injunction against Allen, who he alleged was stalking him. Kimberlin's concern was bolstered when, on August 23, in an email to Breitbart, Nagy, and Frey, Allen suggested that he "murder" Kimberlin. "Maybe that will finally get me some justice," wrote Allen. "This life sucks anyway." Nagy contacted the police. Weeks later, at a hearing for Kimberlin's defamation case against him, Allen was arrested at the Montgomery County courthouse in Maryland. Ultimately authorities did not charge Allen. But on November 16, Kimberlin was granted an injunction to prevent Allen from further smearing. Allen ignored the injunction, and on November 21 — the same day that Naffe officially accused O'Keefe of criminal harassment in New Jersey — Kimberlin filed a motion against Allen for contempt.

LAST CALL

On December 21, 2011, a criminal court in New Jersey dismissed Naffe's harassment complaint against O'Keefe. A judge at the hearing ruled that there was insufficient cause to proceed in that venue, as there was no proof that the alleged crime originated in the Westwood jurisdiction. But Naffe was also threatening a civil suit for false imprisonment, and she says O'Keefe backed off in the months that followed.

That tentative détente imploded on February 24, when the Emmy-winning correspondent David Shuster, reporting for Breitbart nemesis Keith Olbermann's Current TV broadcast, inaccurately claimed that O'Keefe was facing rape allegations — evidently referring to the Naffe case. On February 25, Shuster doubled down by tweeting about an O'Keefe "rape plot," adding that Breitbart's silence on said plot made Breitbart a "hypocrite." The right-wing blogosphere went berserk. "There is no 'rape plot', you slanderous, libelous wannabe Media Matters smear junkie," Breitbart replied to Shuster on Twitter. O'Keefe followed up by suing Shuster and Current TV for defamation.

Shuster corrected himself on Twitter on February 28. But the damage was already done. The exchange put Naffe on the defensive, and she began tweeting back at detractors, correcting what she argues were false characterizations made by Breitbart and his followers. In the process, she also began disclosing details about what had happened in the Westwood barn: the candles, the alleged drugging, O'Keefe storming off with his penny loafers.

The split between Naffe and Breitbart was permanent. On February 29, leaked emails show, Breitbart held a teleconference call with a New Jersey investigative firm called Vested Protective Systems to discuss conducting recon on his enemies. He spoke to a consultant named Michelle who followed up with an email noting the targets they'd talked about and drafting potential methods to deal with them. Suggestions included: infiltrating the faceless collective Anonymous "to cause a rift between the left and the hackers"; further eviscerating Kimberlin's reputation; ratting out Twitter rivals to Stephen Blair, a Boston Police Special Investigation Detective with whom Michelle claimed to have a professional relationship; and making a "fool" out of Nadia Naffe.

Later on that evening, Breitbart stopped for a nightcap at the Brentwood. A quaint haunt with a 10-page drink list, the restaurant is close to his multi-million-dollar home in Westwood. Breitbart hugged the wood-grain bar, sipped red wine, and fiddled on his BlackBerry. After a terse but friendly political exchange with a stranger drinking next to him, Breitbart settled up and left. He made it just a few blocks before collapsing on the concrete. Paramedics rushed him to the Ronald Reagan UCLA Medical Center, where he was pronounced dead of natural causes.

Conservatives would dedicate an entire news cycle to a coordinated effort called "Everyone Blog About Brett Kimberlin Day."

Breitbart's final bark was a tongue-in-cheek retweet of a message from an Anonymous operative: "Follow @nadianaffe to find out about her story of assault. This is going to take down @JamesOKeefeIII and possibly @AndrewBreitbart."

INTO THE FREY

With Breitbart dead, the task of discrediting Naffe fell to Frey, the Los Angeles district attorney. He'd been blogging about the "barn incident" since late February, and he wasn't about to slow down now. In a flurry of posts and tweets, Frey questioned why Naffe didn't call a cab to escape, and raised the possibility that "she had had too much to drink."

On March 21, Naffe was prohibited by a judge from sharing any of O'Keefe's emails. Since he'd logged into his Gmail account on her cell phone, O'Keefe had sought and obtained an immediate temporary injunction against Naffe releasing anything in the emails — his application for the injunction had actually alleged that "the material is so provocative that it caused Andrew Breitbart to suffer a fatal heart attack." The injunction also prevented Naffe from sharing the emails with prosecutors in New Hampshire, who were investigating O'Keefe and Project Veritas for their election-fraud campaigns.

The request for an injunction failed to silence Naffe. She declared "#WAR" on Twitter and published her side of the story on her blog (since removed on the advice of her attorney). Her revelations included a host of spicy materials, from the Izzy Santa settlement to the 1500-word note that she'd sent to Project Veritas back in November. The letter read, in part:

James, this is not junior high. You need to grow up and be a man. Do not continue to make a fool of yourself by calling to offer me money, as you did on Oct. 24th. I was never with you for the money. I'm not looking for a payoff. Be a man and return my panties and scarf that were in the trunk of your car. Do not keep my undergarments as a trophy or souvenir to show off to your friends.

News of Naffe's blog posts and document leaks, coupled with O'Keefe's injunction, led to a new media blitz. (In a March 22 story headlined "James O'Keefe's Panty-Stealing 'Rape Barn' Sex Scandal," Gawker wrote of Naffe that "there's a chance she's a litigious paranoiac who blows minor grievances out of proportion.") Frey also blogged about O'Keefe's injunction, and in doing so, he did something more in keeping with the tactics of Anonymous than with big-city district attorneys. On March 24, Frey published a 2005 deposition from Naffe's lawsuit against the GOP that included her Social Security number and other sensitive information — in essence, he doxed her. Naffe is suing Frey for this action, claiming that he improperly used his position as a DA to access the documents. "That's when the shit hit the fan," says Naffe. "All of the little trolls came out, and [Frey] got his little army of sock puppets to harass me on Twitter."

O'Keefe's injunction against releasing the emails lasted less than six months. One day last May, two subpoenas arrived in New Jersey, nearly simultaneously. One came from the prosecutors in New Hampshire who were investigating Project Veritas for possible voter fraud during the primary. The other came from Brett Kimberlin — who argued that the information was pertinent to his litigation against Allen. The judge lifted the injunction, releasing the emails to both of them.

The same week, Frey tweeted

Naffe's exact coordinates: Cambridge, Harvard Extension School. And then, once again, Frey did something peculiar: in June, he reached out to Barrett Brown, the guerrilla journalist and longtime ally of Anonymous. Whether Frey knew it or not, Brown was under investigation by the FBI. But over a series of chats, Frey asked Brown for help discrediting Naffe, Kimberlin, and their entire orbit. Frey's argument: they were soiling the First Amendment, which Anynomous holds sacred.

By this time, Naffe was suing Frey — the same lawsuit in which she alleged he'd improperly obtained the docs listing her Social Security number — for allegedly causing damage to her reputation, as well as "emotional distress" and "bleeding ulcers suffered as a result of the stress and trauma." Frey specifically urged Brown to collect dirt on Jay Leiderman, a California lawyer who was representing Naffe. The LA DA told Brown that Leiderman was blocking free speech and filing "lawsuits to retaliate against people for commentary on public controversies." Brown didn't take the bait. Instead, he waited three months, then released the transcripts of his chats with Frey, along with a video explaining how the deputy district attorney had contacted him. Eight days after posting the video, Brown was arrested on charges of threatening an FBI agent; he's since been charged with a dozen additional counts stemming from the 2011 hacking of the private-intelligence firm Stratfor. The chat is perhaps the most extraordinary twist in this entire saga, but it wouldn't be the last.

WHERE ARE THEY NOW?

Brett Kimberlin remains a lightning rod for right-wing activists. In February 2012, conservatives announced a startup alliance backed by Foster Friess, the billionaire whose son helped finance Naffe's search for SEIU buses in Boston. Named the National Bloggers Club, the new nonprofit was described by one Texas columnist as a counterweight to left-wing blog battalions. As its first order of business, the National Bloggers Club declared May 25, 2012, to be "Everyone Blog About Brett Kimberlin Day." The campaign was a roaring success. Michelle Malkin warned: "Kimberlin is a radical, violent, lying, dangerous felon. This is literally a matter of life and death." Glenn Beck dedicated most of his radio show to the controversy, welcoming both Frey and Aaron Walker (see sidebar "Beyond Description," above) to introduce "the Soros-funded domestic terrorist Brett Kimberlin." Someone even posted a dis song on YouTube about the Speedway bombings. In January 2013, one conservative blog — written by an attorney who's defending Frey in Naffe's lawsuit — named Brett Kimberlin the "Censorious Asshat of the Year."

Last October, James O'Keefe got a regional field director fired from President Obama's re-election campaign after the woman helped an undercover Project Veritas staffer cast votes in Texas *and* Florida. That same month, his posse initiated a similar fate for the son of Virginia congressman Jim Moran for advising a mole on how to dodge voter ID laws. Not even the Sandy Hook shooting slowed O'Keefe; in January, Project Veritas ventured to the doorsteps of New York journalists, asking liberal media personalities if they'd be willing to hang a sign on their home that says, "This Home Is Proudly Gun-Free." Hilarity ensued.

John Patrick Frey is still blogging, often several times a day. He still hates all things liberal and Obama, and recently celebrated his site's 10th birthday. In a retrospective post he wrote: "Over the years, I have amassed 723,852 comments made on 16,566 posts, and 33,267,955 page views. . . . I've also experienced harassment of my wife and children; publication of my home address and pictures of my home; threats of violence and death; State Bar complaints; Google bombing of my name and job title coupled with scurrilous accusations; numerous lawsuit threats; one lawsuit filing; numerous workplace complaints . . . and I have been SWATted — all for expressing my views."

Naffe's lawsuit against Frey persists. On February 20, her attorneys filed an opposition to Frey's motion to dismiss Naffe's suit. They are awaiting a response. Frey's attorney, a fellow conservative blogger named Kenneth White, tells the *Phoenix*: "We will be filing our replies to Ms. Naffe's oppositions to our motions. We believe that the replies — which are due on March 4th — will demonstrate conclusively that the oppositions have no merit and the motions are correct. We will argue them in court, and respectfully decline to argue them in the press." Among the arguments in Frey's most recent filing: "Ms. Naffe claims to the court that her speech was chilled, the facts show that she explicitly bragged on her blog that her speech was not chilled, and that she has discussed how she would use this lawsuit to pursue her own political goals."

Naffe remains at Harvard, though she says that she's had trouble getting school loans. Her identity and credit-card numbers have been stolen, and she was recently advised by the IRS to apply for a new Social Security number. A few months ago, she says someone tried to buy a car in her name. Standing in Harvard Square, puffing a La Gloria Cubana cigar, Naffe appears to be poised. But look past her tough veneer, and she's concerned about fallout from her continuing suit against Frey. Naffe admits she's afraid — of Allen, of Breitbart lackeys, of her shadow when the trolling gets abrasive. At the time of her last sit-down with the *Phoenix*, she complained about having to move twice to dodge threats, and of the debt and stress that so much bullshit has caused her.

Still, Naffe is determined to complete her graduate degree up North, and has a new game plan — to teach "underserved kids." She already has a first-class social-justice mentor in Mel King, the legendary Boston activist who now works with youth in the South End. "I have changed my major, and outlook, and ideas," says Naffe. "I don't want to make another CEO rich. I'm not in it for that. I'm done with that."

She continues: "Frey is obviously trying to have something done to me. He's not trying to tell people where I am, and where I go to school, so they can come and help me — he's doing it because he wants them to harm me. I never thought that a lawyer would do something like this. He's shocked that I'm not a coward, and that I didn't run away and hide. . . . It's been a very scary journey — the only thing that I can do now is keep myself safe. Sometimes, I think if I would have stopped hanging out with my conservative friends, I would have never met James O'Keefe. None of this would have ever happened." ■

Lauren DiTullio assisted with additional reporting for this story. Chris Faraone is a staff writer at the *Phoenix*. His first book, *99 Nights with the 99 Percent*, was released last year. The sequel, *I Killed Breitbart*, drops mid-2013. He can be reached on Twitter @FARA1.

'BEYOND DESCRIPTION'

Of everyone who answered the talking circle of Frey and Breitbart, one of the loudest was a character who wrote under the pseudonym Aaron Worthing. A contributor to Frey's blog — plus a publisher of his own sites, like the anti-Muslim hate fest Everyone Draw Mohammed — Worthing offered legal advice to Seth Allen, the Bay State blogger who had threatened "murder" Brett Kimberlin. A lawyer in neighboring Virginia, Worthing also attempted to defend Allen in his contempt case against Kimberlin. Worthing didn't give his legal name, instead letting the court that he wished to represent Allen anonymously. That's when Kimberlin hit back with a motion to disclose the identity of "Aaron Worthing."

On January 9, 2012, Worthing showed up at the Maryland contempt hearing for Allen. By then, Kimberlin had leveraged the Virginia attorney's butting into the case to reveal Worthing's real identity: Aaron Walker. This incensed Walker. When Kimberlin attempted to capture video of him, Walker snatched the plaintiff's iPad, initiating a minor scuffle that the fringe blogosphere would interpret as Pearl Harbor.

In the dust-up, Walker lost his job as an attorney for a health-care staffing firm. His wife, who worked for the same Virginia company, was also terminated. In a January 2012 letter asking for a public announcement that the blogger known as Aaron Worthing had been fired, an attorney representing his ex-employer seemed boggled. He wrote to Walker:

"It is unfortunate that you still do not grasp the gravity of what you have done and the risk that you have created for your co-workers. . . . Apparently, you chose to start a blog for the express purpose of showing disrespect to the adherents of a major religion (Islam), which could be calculated to incite violent reprisals on the part of the most extreme elements of that religion. . . . While PURI would have been justified in terminating you for your grossly inappropriate actions related to your blogging, especially on company time . . . the actual reason for your termination is the incredibly irresponsible way that you performed legal services. . . . the state of your office is almost beyond description. . . . In fact, it is difficult to determine what you were working on for PURI over the last few weeks, if anything."

STILL "PLANNING" ON MEETING
THE ONE THIS YEAR?

STOP WAITING,
START DATING!!!

30 Years of Matchmaking.

LOCALLY OWNED WITH OFFICES
CONVENIENTLY LOCATED IN:

Massachusetts
New Hampshire
Rhode Island

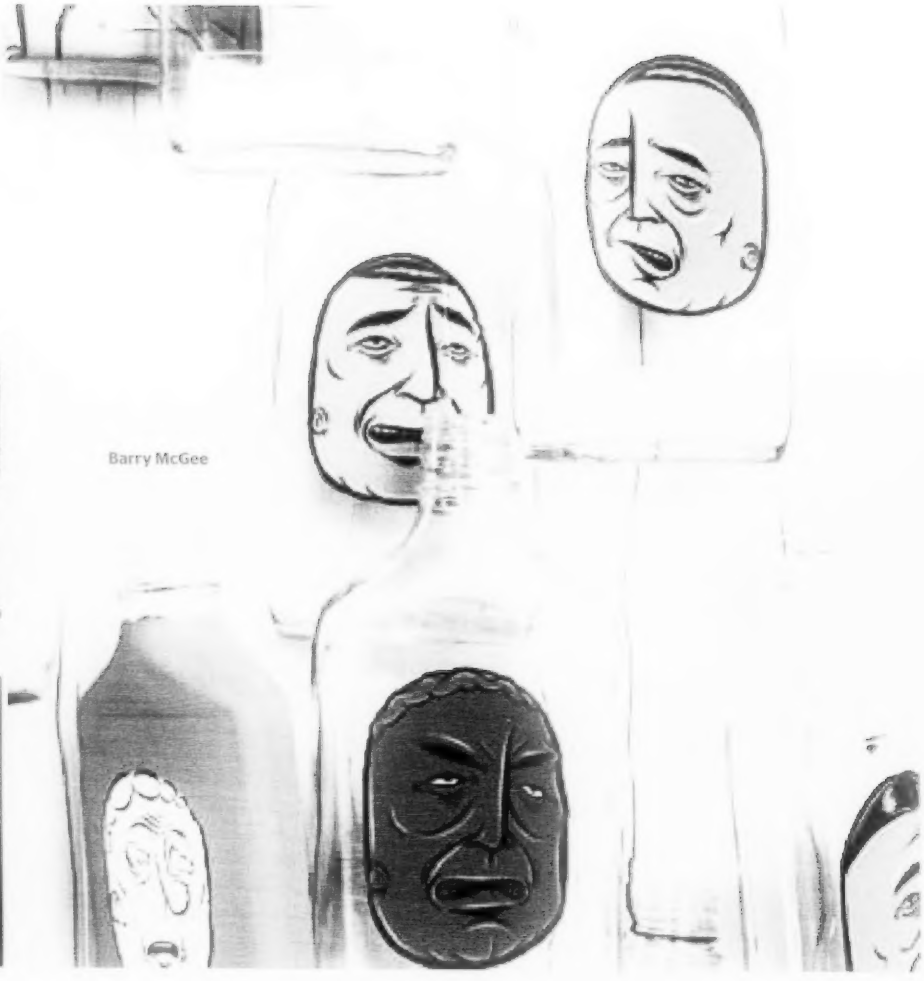
LUNCHDATES
DATING MADE EASY

PERSONAL, CUSTOMIZED MATCHMAKING

617.254.3000
WWW.LUNCHDATES.COM

Slick Rick

Marc Maron



Barry McGee

Spring Preview

Iron Man 3

The best of March, April, and May

MORE SPRINGARTS FOR MORE ART, CLASSICAL, DANCE, THEATER, JAZZ, AND WORLD MUSIC EVENTS, GO TO THEPHOENIX.COM

MAR 18

Disclosure

ALT-ROCK »

Lest anyone was worried about them wading too deeply into "indie darling" waters, **Animal Collective** took an abrasive left in 2012 with their *Centipede Hz* album guiding them from your mom's iPod into an entirely alternate galaxy. Far more jarring than prior efforts, the LP calls to mind some of their earlier, improv-driven works. How this injection of psychedelia will translate to their live set is anyone's guess. Actually, never mind: we'll take a state expect a lot of spinny sounds and a temporary loss of reality. …Michael C. Walsh

POP »

We're not sure who died and made Beyoncé boss, but for some reason, her adoption of Tina Turner's "hardest-working woman in show business" title just doesn't sit right with us. At least not while **Rihanna** is around, ebbing along at her album-a-year, never-ending-tour clip. For this go-round, Riri's bringing along a viable contender for "hardest-working Mari" in **ASAP Rocky**, who's recently been popping up everywhere from New York fashion runways to Kathy Griffin's Bravo TV show. Together, they'll be grinding it out at the Garden. …MW

SINGER »

It's been nearly five years since Boston's soul Renaissance man **Jesse Dee** dropped debut record *Bittersweet Batch*, establishing a permanent place in the local stage circuit. Now, on new record *On My Mind/In My Heart* (which was born initially as a live set at the Regattabar in 2011 before going into the studio for some grade-A polish), Dee brings a modern shine to a timeless sound. …Michael Marotta

MAR 15

Noran Chipaumire's *Miriam*

DANCE »

Statuesque Zimbabwean dancer Noran Chipaumire considers the influence of "Mother Africa," the late South African singer and activist Miriam Makeba, in ***Miriam***, a fantastical reverie that draws on the writings of Joseph Conrad and Chenjerai Hove, Virgin Mary iconography, and mundane material things such as tennis shoes and light bulbs to explore the tensions between female selflessness and ambition. Okwui Okpokwasili, an American dancer of Nigerian heritage, is the ambitious spirit who could be angel or devil — or both. …Debra Cash

ELECTRO »

A cursory once-over of Guy and Howard Lawrence, the fresh-faced brotherly duo that make up U.K. electronic outfit **Disclosure**, and you'd be forgiven for pegging them as Europe's answer to Justin Bieber. And in some sense, you'd be right — the pair have a comparably tight grasp on British radio airwaves at the moment. But the primary difference is, as grown adults, we'd feel awfully silly dancing to Bieber's music, whereas moving around to Disclosure's pop-infused take on U.K. garage will be unavoidable. …MW

COMEDY FEST »

The **5th Annual Women in Comedy Festival** starts with a bang tonight when two veteran comedy heavy-hitters stop by the Wilbur for **UCB: Queens of Improv with Horatio Sanz & Rachel Dratch**. The two Saturday Night Live alums and certified Very Funny People join current Upright Citizens Brigade improvisers for a two-act improv show to kick off the WIC Fest. Check online for a full schedule of shows and events running March 23 through March 24 at various locations around town. …Alexandra Cavallo

TURKISH FILM »

Long the crossroads between East and West, Turkey has combined the cinema of both worlds and makes movies that are at once strange and familiar, as well as engaging and illuminating. Now in its 12th year, the **Boston Turkish Film Festival** brings in the best of recent Turkish movies and invites outstanding auteurs like Zeki Demirkubuz, Reha Erdem, and Nuri Bilge Ceylan to screen and discuss their latest work. …Peter Keough

HIP-HOP »

In his recent video for "Domo 23," the lead single from his forthcoming sophomore album *Wolf*, **Tyler, the Creator** wrestles WWE-style in a comically oversized codpiece and mop wig while rapping about oral sex and smoking shorts. If you were worried about the Odd Future frontman magically maturing overnight and shedding the brash diabolisms that made everyone take notice in the first place, the video should serve as reassurance that he hasn't changed a bit. The only noticeable difference is on this trip through our city, he's riding solo, sans his pack of wolves. But that's okay. We always liked him best anyway. …MW

JAZZ »

We bring you season after season to go see **Charles Lloyd**, and there's no better season than now. At this point, every note the 75-year-old (as of March 15) saxophonist, flutist, and jazz mystic plays is pure expression. He's coming off a superb new album, *Hagar's Song* (ECM), a duo session with pianist Jason Moran. Moran and the rest of Lloyd's quartet — bassist Reuben Rogers and drummer Eric Harland — join him tonight at Sanders Theatre. …Jon Garelick

CLASSICAL »

Celebrating the 200th birthday of **Richard Wagner**, guest conductor Daniele Gatti leads the **Boston Symphony Orchestra** and the glamorous mezzo-soprano Michelle DeYoung in a wide-ranging program of Wagner's operatic

and symphonic music, from *Lohengrin* to *Tristan and Isolde* and *Parsifal*. The FSO never does enough Wagner; this is our big chance to hear this great band in some spectacular music. _Lloyd Schwartz

DANCE »
Challenging conventional notions of beauty, **Caittlin Corbett** brings together some of Boston dance's best freelancers in a program of four premieres: an Elvis Presley–inspired *Love Duet*, a pair of compare-and-contrast trios, and a big ensemble piece (created during a Boston Center for the Arts residency) set to music of experimental Icelandic rock band múm. _DC

DANCE »
Boston Ballet's spring season can be read as a set of classically oriented nesting boxes with contemporary shock hidden at its centre. In March, three ballerinas — Lia Cirio, Adiarys Almeida, and Ashley Ellis — alternate in local debuts as *Sleeping Beauty*'s Aurora, who is awakened to her storybook marriage by four dancers alternating in the role of Prince Désiré — Paulo Arrais, Lasha Khozashvili, Jeffrey Cirio, and John Lam. In late May, the doll with enamel eyes, *Coppélia*, inflames a foolish swain. The shock detonates mid-May, when two Balanchine repertory classics are staged alongside *Chroma*, the extreme, and extremely loud, work by Wayne McGregor, resident choreographer of Britain's Royal Ballet, to music by Jack White. _DC

ROCK »
Late last year, **Walter Sickert & the Army of Broken Toys** established a goal of $6,000 for a new record *Soft Time Travelers*. Five days before Christmas, the goal was reached, and at press time, the self-described steam-punk rollers had raised nearly three times that, with 248 backers. That's nearly enough to fill Brighton Music Hall. But we're not sweating it: support from the Field Effect, Ruby Rose Fox, and the Rationales is enough to make this one monster Boston-soundtracked Saturday-night throwdown. _MM

>> CALENDAR on p 32

Like Someone In Love

GOZU UNLEASH *FURY*

Go nine songs deep into Gozu's new *The Fury of a Patient Man* — from the stoner-chug of opener "Bald Hill" to the buzzing boogie of "Sally Thumb" to the upright guitar crunch of "Disco Related Injury" — and there's barely any room to breathe. Then, in comes the mountainous riff-orgy of closing track "The Ceaseless Thunder of Sun" which clocks in at nearly 30 minutes and might be the most epic 20 plus minute metal journey since Manowar dropped "Achilles, Agony and Ecstasy in Eight Parts" back in 1992.

The Fury of a Patient Man, the veteran Boston rock quartet's April 23 record off Small Stone Recordings, is an intense affair, and a follow-up to 2010's acclaimed *Focust Season*, but even more polished and succinct. "Sally Thumb" is the cold standout, a crushing, upbeat number that recalls Urge Overkill and Queens of the Stone Age (a comparison Gozu get often). It was added to regular rotation on WFNX the second we all heard it — melodic music to which to get blazed.

"Singer/Marc Gaffney and I grew up listening to and playing in soul bands," says guitarist Douglas Allan Sherman. "So we definitely want to incorporate soul and melody with heavier riff rock. We're thrown into the stoner-rock thing, which is awesome because the support from the bands and media is perpetual. But I'd like to think of us as 'riff soul.' Stoner-rock with an organic swag."
_MICHAEL MAROTTA

Radio, 381 Somerville Avenue, Somerville :: May 3-4 :: 8:30 pm :: 21+ :: 617.764.0005 or radiobarunion.com

Oz and beyond

The blockbusters are coming, but this spring Hollywood offers a brief respite, movies that transport audiences to different realms, that awaken dreams, and evoke the magic of love and the imagination, films with titles like *Trance*, *To the Wonder*, and *Oblivion*.

What better place to start such a journey than somewhere over the rainbow? Sam Raimi directs ***OZ THE GREAT AND POWERFUL*** (March 8), a prequel of sorts to the classic. James Franco plays the Kansas charlatan who takes in the rubes in the Emerald City by posing as the title pooh-bah. With Michelle Williams and Rachel Weisz.

When it comes to playing with illusions, Abbas Kiarostami gives the Wizard a run for his money. His enigmatic ***LIKE SOMEONE IN LOVE*** (March 15) features a Tokyo call girl and an elderly widower whose relationship stirs associations and memories that might be imaginary.

By now you probably could use a dose of ***REALITY*** (March 29), although the title of Matteo Garrone's parable of media manipulation might be ironic. In it, a fishmonger on a reality show descends into megalomania. But the title of ***TRANCE*** (April 12) gets right to the point, as Danny Boyle spins a psychological thriller about an art auctioneer who enlists a hypnotist to find a stolen painting. James McAvoy and Rosario Dawson star.

Terrence Malick unironically dubs his latest ***TO THE WONDER*** (April 12). Here Ben Affleck and Olga Kurylenko play lovers who flit about in scenes of natural beauty while Javier Bardem's priest serves the poor. Some might prefer ***OBLIVION*** (April 19) to *Wonder*, though both films feature Kurylenko. Here she co-stars with Tom Cruise: he plays a soldier assigned to destroy an alien race. Will this Joseph Kosinski sci-fi epic save Cruise from the title state?

IRON MAN 3 (May 3) is a surer bet at the box office. Director Shane Black reprises Robert Downey Jr.'s armor-clad billionaire, this time battling the Mandarin, played by Ben Kingsley. Which elitist will win? J.J. Abrams's ***STAR TREK INTO DARKNESS*** (May 17) will also put bums in seats, as young Captain Kirk (Chris Pine) and the crew of the *Enterprise* search a war zone for weapons of mass destruction. (Didn't we already make that mistake?)

But before plunging into the summer sequels, take time for ***BEFORE MIDNIGHT*** (May 24), the third in Richard Linklater's series of wistful romances that began in 1995 with *Before Sunrise*. Once again, Julie Delpy and Ethan Hawke play soul mates making fleeting contact, this time in Greece, in what some have deemed the best of the three movies.
_PETER KEOUGH

BARRY McGEE

Barry McGee began tagging the San Francisco area, where he grew up, in the mid-1980s. His loose, swaggering handstyle (tagging under the name Twist) and giant two-tone, sad sack faces came to define graffiti in the Bay Area.

But McGee also studied at the San Francisco Art Institute. For galleries, he paints gritty faces on paper and wood and empty booze bottles (some of which it's said he buys from homeless folks). He paints vibrating patterns of Day Glo cubes. He paints folksy signs in fonts resembling something you'd find scrawled all over a visionary evangelist's garage. He hangs them in massive clusters inspired by votive offerings he once saw in a Brazilian church. There are also faces from thrift stores, tramp art, skating, punk, surfing, and Bay Area murals and psychedelia.

Indoors, he builds ever more immersive spectacles. This mid-career survey was put together by the Berkeley Art Museum and Pacific Film Archive in California, where it opened with stacks of glowing televisions, a reconstruction of a bodega, and a quartet of tagger mannequins perched on each other's shoulders and then on top of a crashed van to tag the museum itself (the top dude is a robot that moves). Welcome to street art Disneyland.

_GREG COOK

Institute of Contemporary Art :: 100 Northern Ave, Boston :: April 6–September 2 :: 617.478.3100 :: icaboston.com

<< CALENDAR from p 31

GLAM »
Last month when pop-rock dudes **Westland** slammed up the Middle East for their *Intimacy Without Intimacy* record-release party, it was such an enormous affair that the band busted out a damn-near flawless cover of Taking Back Sunday's "Makedamnsure." All that was missing were a gaggle of over-make-up'd teenagers; now said kids get a chance to party with one of Massachusetts's most melodic acts in this all-ages matinee. Westland's "Steady Now" and "Jack & Coke" are epic, ambitious jams in the tired age of lazy rock. _MM

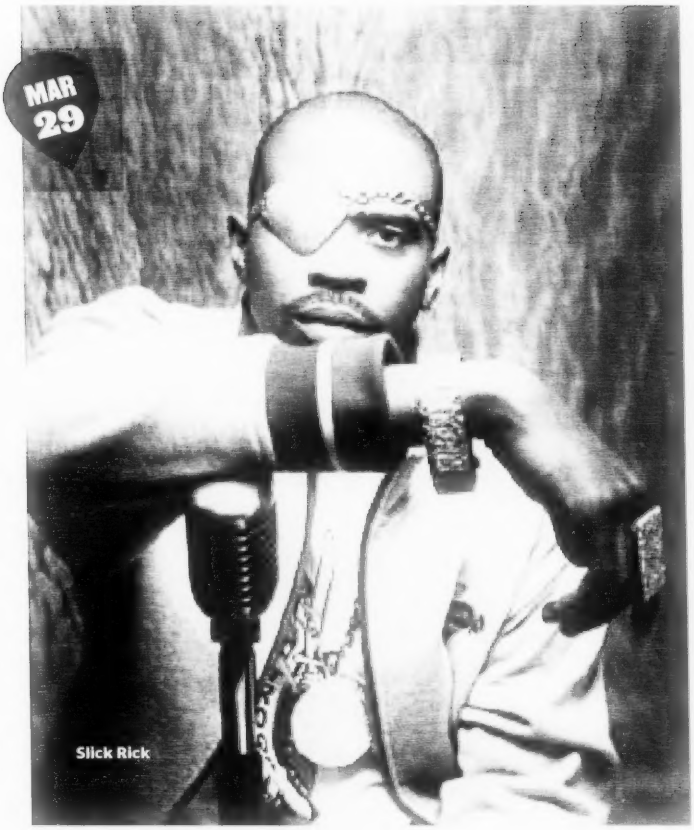
EDM »
The American EDM scene has reached a veritable tipping point at which the real superstars are starting to distance themselves from the Johnny-come-lately-ies who latched onto the fad as a means of making a quick buck. The former set are the reason your mother has heard of Skrillex and the latter the reason poor old Deadmau5 is having trouble pulling his head out of his own ass long enough to stay relevant. **Dillon Francis** has established himself firmly among those you should be paying attention to via a remarkably good sense of what gets people moving. _MW

ROCK »
Boom Said Thunder, the cover darlings of our Class of 2013 feature, get to prove why they led the charge of Boston's best new bands. Debut LP *Exist* drops tonight, lighting a sparkplug to this powerful trio's unstoppable kinetic energy. The night is augmented by a future-sounds bill with Avoxblue, Nightmare Air, and the Lost Rivers. _MM

INDIE »
Paul Sentz has been slowly building his repute one of Boston's best indie-rock songwrafters, and tonight his magnetic band **Slowdim** unveils their long-awaited debut record of ambient grunge on a mind-loss bill with Night Fruit and Pedavoes. _MM

MAR 27

Dillon Francis



MAR 29

Slick Rick

ELECTRO COLLABO »
The music of **Oneohtrix Point Never** lends itself to some rather fantastical imagery. It's sparse and expansive and even thinking about it is giving us a bit of a rush down our spines. In fact, Boston-born Daniel Lopatin has made a bit of a living out of chilling to the core, honing a neon-mastery of synth-scapes and improving with each passing release. We're not positive about what's in store when he teams with visual artist **Nate Boyce** for their collaborative multimedia performance titled ***Reliquary House***, but we suggest you wear your mittens when they unleash it at the ICA. _MW

THEATER »
Ryan Landry, former Huntington Playwriting Fellow and parodist extraordinaire, pulls a screwball spin on Fritz Lang's 1931 landmark of German cinema, ***M***, about a serial child killer who is simultaneously tracked by police and criminal vigilantes. It's being performed under the imprimatur of the Huntington Theatre Company by a cast led by the distinguished Karen MacDonald in the Peter Lorre role. This is actually happening – rumors that MacDonald will appear next in *The Maltese Falcon* are insubstantiated. _Carolyn Clay

HIP-HOP »
The art of MCing is nearing extinction. Don't believe us? Attend any random rap show in this town and see for yourself. But be forewarned, you'll likely be subjecting yourself to a stage full of mush-mouthed garble, with nary a soul in sight willing to give the mic a proper rocking. Lucky then, that a couple of forefathers, **Big Daddy Kane** and **Slick Rick**, are still kicking and able to provide a proper tutorial for those in need. _MW

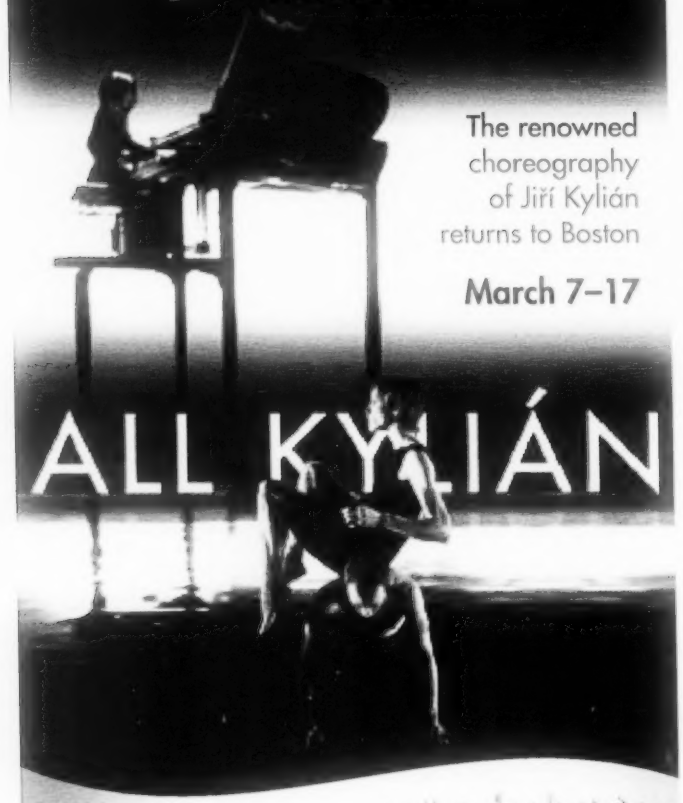
COMEDY »
When Nemesis waved and **Marc Maron**'s show last month, we were all like, man, WTF? 'Cause we were really looking forward to catching the sardonic funnyman's double bill – a stand-up set followed by a live taping of his podcast *WTF with Marc Maron*, for which the onetime Boston comedian interviews other comedians. Here's hoping March is on its way out like a little lamb tonight, so his stand at the Wilbur is in no danger of getting snow. _AC

GUMBLE »
Oh sure, the semifinals (April 14 and 15) and big finale (April 22) are a good time, but the real joy of the **Rock & Roll Rumble** comes in those six marathon preliminary nights (Sunday to Tuesday, break on Wednesday, then Thursday to Saturday, kids). Watching 24 Boston bands duke it out in a one-time-ferocious battle that's now more a celebration of our city's music scene is something to behold. Yeah, winners are announced each night, and people do care who still moves on, but pairing four bands that would likely never share a stage together and watching

>> CALENDAR on p 34

BOSTON BALLET

MIKKO NISSINEN ARTISTIC DIRECTOR



The renowned choreography of Jiří Kylián returns to Boston

March 7–17

ALL KYLIÁN

This Spring see any 3 ballets for just $90

SLEEPING BEAUTY	CHROMA	COPPÉLIA
Mar 22–Apr 7, 2013	May 2–12, 2013	May 16–26, 2013

Celebrate Spring!

See any 3 ballets at The Boston Opera House for just $90

Call 617.695.6955 today, offer ends March 15

Performance information at www.bostonballet.org

Valid for seated subscriptions in Sec. B only. Not valid on previously purchased subscriptions. Not to be combined with any other offers. Subject to availability.

Tor and Feathers by Sharon Mor Yosef, Diana Albrecht by Angela Sterling; George Balanchine's Serenade ©The George Balanchine Trust, and Erica Cornejo photos by Gene Schiavone

ROCKSTAR PRESENTS THE SPRING FEVER TOUR

WITH SPECIAL GUESTS MAYDAY PARADE YOU ME AT SIX

Tsongas Center UMASS LOWELL

FRI. APRIL 26

ON SALE NOW

Tickets available at the Tsongas Center Box Office, by phone at (866) 722-8780 or online at www.tsongascenter.com
Presented by MassConcerts • MassConcerts.com

Art Classes for all ages

New Art Center

New Student Discounts

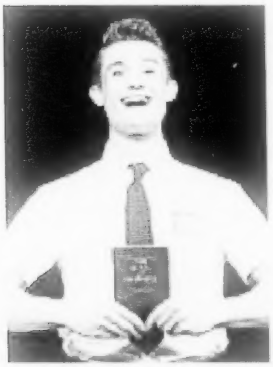
Spring Term April-June

61 Washington Park, Newtonville 617.964.3424

www.newartcenter.org

‹‹ CALENDAR from p 32

their fans get exposed to other acts is the best part of the Rumble year in and year out. _MM



THE BOOK OF MORMON

Mitt Romney did his Mormon mission in France. But there are no baguettes or croissants to dip into the lukewarm proselytizing of bumbling elders Price and Cunningham, two young men sent by the Church of Latter-day Saints to convert the unbaptized of a Ugandan backwater in *The Book of Mormon*. In this multiple Tony-winning 2011 musical, written by *South Park* creators Trey Parker and Matt Stone with *Avenue Q* composer Robert Lopez, the potential African converts have bigger things to worry about than Utah's favorite religion — such as famine, AIDS, and a rival warlord obsessed with female circumcision. That doesn't stop our heroes — one a preening narcissist who'd hoped to be posted to Orlando, the other a dingy improviser with the silhouette of Cartman — from spreading the Word, set to sunny melodies and embellished with philosophies borrowed from *Star Wars* and J.R.R. Tolkien, in this latest theatrical salute (following *Angels in America* and *Jesus*) to Mormonism. According to the *New York Times*, the show is as sweetly inspirational as *The Sound of Music*, if also "blasphemous, scurrilous, and more foul-mouthed than David Mamet on a blue streak." _CAROLYN CLAY

Opera House, 539 Washington St, Boston :: April 9-28 :: $22-$175 :: 866.523.7469 or boston.broadway.com

APR 8

Wavves

WINE FEST »

The sampling of fine wine is no longer reserved for the well-heeled and snooty. Or the old folks. Case in point, the biannual boozy extravaganza that is the **Boston Wine Riot**. This massive wine-tasting event is actually geared toward the young and uninitiated, as evidenced by the hordes of thirsty twentysomethings who swarm the fest each spring ready to guzzle every drop's worth of the cover charge (just 60 bucks for all the vino you can sample). That, plus photo booths replete with fun props to play with when soused enough to lose all inhibitions, temporary-tattoo stations, and more. Leave your parents at home. This one's for the kids. _AC

MÚSICA LLANERA »

The seven-piece Colombian ensemble **Cimarrón** (the name means "untamed") makes its Boston debut with their rollicking triple-meter dance music — musica llanera — played on harp, bandola, cuatro, bass, ocjon, and maracas, with ripping vocals on top. _JG

CABARET »

One of the most beloved performers in show business, the legendary **Barbara Cook** is now 85, but probably no one alive can put over a song with more nuance or feeling. And she's still got that unmistakable crystalline voice. She's joined by the celebrated guitarist and songwriter **John Pizzarelli**. _LS

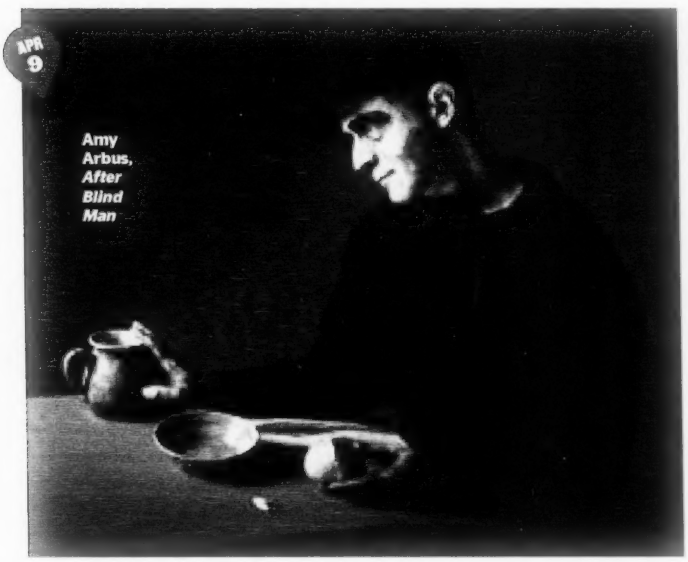
FOLK »

Who knew that a little acoustic string band with a scholarly interest in the black fiddle music of the Piedmont region of North Carolina would grow up to win Grammys, headline festivals, and play — gulp! — the House of Blues? But the Durham quartet **Carolina Chocolate Drops** will surely bring down said House when they break out their jigs and reels, and their deathless cover of Blu Cantrell's "Hit 'Em Up Style." David Wax Museum opens. _JG

FUNNY MEMOIRIST »

Writer, memoirist, and frequent *This American Life* contributor **David Sedaris** may well be one of the defining voices of a generation. At the very least, he's one of the funniest. And effortlessly so. The *Dress Your Family in Corduroy and Denim* author slays us with the most benign turn of phrase — his dry reflections on the most mundane of life's experiences are deftly wrought and undeniably spot-on. He'll likely have everyone in stitches when he shares some such thoughts at tonight's Celebrity Series appearance. _AC

APR 9



Amy Arbus, *After Blind Man*

SURF ROCK »

It really wasn't supposed to happen like this for Nathan Williams. The bratty frontman of **Wavves** — who loved drugs a bit too much, wrote abrasive pop-punk sendups, and threw tantrums at major international festivals — should've been long gone by now, far away from our collective radars. Instead, he's grown up, survived more lineup changes than Fleetwood Mac, and become one of the more brilliant songwriters of the day, with a knack for crafting simple yet deliriously catchy music. Might be worth studying up on the lyric booklet in anticipation of a butt-load of sing-along-worthy moments tonight. _MW

PHOTOGRAPHY »

With live models, theatrical lighting, and painted bodies and props, **Amy Arbus** (daughter of Diane) vividly re-creates celebrated paintings — melancholy women from Picasso's Blue Period, a tired Cezanne peasant, a Balthus Lolita, and a handcuffed naked lady by Ingres. Her moody "After Images" are impressions that entertain

›› CALENDAR on p 36

BOSTON
PHILHARMONIC
Youth Orchestra
BENJAMIN ZANDER
SCHUMANN | PIANO CONCERTO
GEORGE LI | PIANO
MAHLER | SYMPHONY NO. 2
"THE RESURRECTION"
HARVARD UNIVERSITY CHOIRS
EDWARD ELWYN JONES | CHOIR CONDUCTOR
BARBARA QUINTILIANI | SOPRANO
ROBYNNE REDMON | MEZZO-SOPRANO
SYMPHONY HALL
MARCH 10, 3PM
TICKETS: BOSTONPHIL.ORG
617.236.0999

BEST OF BOSTON 2012
BEST THEATER
ARTS EMERSON
THE WORLD ON STAGE
"A HAUNTING SCORE BY NICK CAVE AND WARREN ELLIS."
— EVENING STANDARD
MUST CLOSE SUNDAY!
METAMORPHOSIS
VESTURPORT THEATRE
AND LYRIC HAMMERSMITH THEATRE
FEATURING MUSIC BY NICK CAVE AND WARREN ELLIS OF THE BAD SEEDS
A gravity-defying new version of Kafka's terrifying but bizarrely comic story featuring music by Nick Cave and Warren Ellis!
ARTSEMERSON.ORG / 617.824.8400
#Metamorphosis
PARAMOUNT CENTER MAINSTAGE
559 WASHINGTON ST BOSTON

Boston Gay Men's Chorus
Reuben M. Reynolds III Music Director
SEIZE THE DAY
Tickets $16-46*
(*Before fees.
$5 add'l at door.)
Saturday, March 23, 8pm
Sunday, March 24, 3pm
New England Conservatory's
Jordan Hall
bgmc.org | 617-542-SING

VLADIMIR JUROWSKI

Last year, Russian conductor Vladimir Jurowski's BSO debut with Shostakovich's daunting Fourth Symphony was Boston's most thrilling orchestral concert in a long time. Jurowski returns to Symphony Hall with the London Philharmonic Orchestra, which he's been working with for a decade, bringing more Shostakovich, the First Violin Concerto with Vadim Repin, and the Beethoven Fifth Symphony — two works Jurowski describes as written out of deep personal necessity.

He calls the Shostakovich "almost a symphony with a violin solo, a philosophical piece, not just a virtuoso exercise, the voice of a tortured soul . . . a kind of confession, written with no chance of being performed or published." He considers the Beethoven "one of the biggest challenges for orchestra and conductor" and waited a long time to attempt it. "Every epoch of music defines itself through its attitude toward Beethoven. The Fifth Symphony has more to tell us than simply being a monument of its own time. It's not only revolutionary but shockingly emotional. We need to approach Beethoven as if he were our contemporary."

He hopes Shostakovich will generate, in both audience and orchestra, the kind of emotional involvement that will provide the right mood to hear Beethoven. This concert promises to be a major event. *(To read more of this interview, go to thephoenix.com/ysbsc20)*

—LLOYD SCHWARTZ

Symphony Hall, 301 Mass Ave, Boston :: March 8 :: 8pm :: $30-$125 :: 617.482.2595 or celebrityseries.org

‹‹ CALENDAR from p 34

via their striking fidelity. —Greg Cook

THEATER »
Company One presents the area premiere of ***She Kills Monsters***, a 2011 work by Qui Nguyen, resident playwright at New York theater company Vampire Cowboys, in which something like *Dungeons & Dragons* comes to life onstage as an average young woman dips into her dead teenage sister's world of fairies, ogres, and geekery. —CC

JAZZ »
Jazz piano genius **Brad Mehldau** kicks off with Nickel Creek/Punch Brothers mandolin genius **Chris Thile** for an evening of duos that promises to extend from jazz and bluegrass to Bach, Radiohead, and any number of other mutual interests. —JG

THEATER »
American Repertory Theater welcomes back ***Beowulf — A Thousand Years of Baggage***, a raucous songplay by Banana Bag & Bodice (with script by Jason Craig and music by *Three Penny* co-creator Dave Malloy) that drags the slashing hero of the anony mous Old English poem into the modern world, traversing a thousand years of literary pontification and music genres from jazz and pop to techno, rendered by a seven-piece onstage band. Given that the venues within roaring distance of Grendel's Den, expect sympathy for the villain. —CC

THEATER »
ArtsEmerson hosts director Anne Bogart and her rigorous SITI Company in the Boston premiere of Jocelyn Clarke's ***Trojan Women (After Euripides)***, an augmented adaptation of the great antiwar drama, featuring live original music. The production premiered in 2011 at the Getty Villa in LA and was deemed "essential viewing" by *Variety*. —CC

CLASSIC ROCK REUNION »
We're spoiled. The concept of a band breaking up and *staying* broken up no longer seems viable in these trying economic times. Hence, all the reunion tours we've been glutted with of late. Which actually can be sort of exhausting, and hard to get excited for. But **Fleetwood Mac** stand apart: their reunion is very much worth getting excited over. A quick perusal of their back catalog proves that even if they merely trot out the greatest hits, we won't be disappointed. —MW

COMIC BOOKS »
No longer limited to just graphic novels, this year's Boston **Comic Con** spans genres including film, television, and art. And yeah, there'll be a shit-ton of comic books there too. Among the events on the two-day con program are an appearance by Jon Bernthal (Shane on AMC's *The Walking Dead*), a cosplay costume contest, the second-annual Comic Con Film Festival (with features, shorts, and music videos from local filmmakers), live gaming, and much more. Plus, local and nationally recognized comic artists will be on hand to talk shop. —AC

INDIE FILM »
For 10 years the **Independent Film Festival of Boston** has brought in cutting-edge films and filmmakers, providing local cinephiles with a world-class event worthy of their tastes and passions. A favorite of the festival has been actor and filmmaker Casey Affleck, a Cambridge native, who this year begins his tenure as IFF Boston's creative consultant, and who will also be in attendance at many of the festivities, which run through April 28. The complete lineup of films should be available by March 20. —PK

ART »
The "biennial" **James and Audrey Foster Prize** exhibition (arriving nearly three years after the last one) is Boston's highest-profile roundup of local art talent. Organized by ICA chief curator Helen Molesworth, this year's show features sculptor Sarah Bapst, painter and collagist Katarina Burin, sculptor Mark Cooper, and filmmaker Luther Price. Can you predict to whom the "distinguished jury" will award the $25,000 top prize? —GC

›› CALENDAR on p 38

MIT

Center for Art, Science & Technology presents

Photo: Victor Gama

SPRING SOUND SERIES

FEB - MAY, 2013

20 leading sound artists

4 world premiere concerts

13 lectures, demos and more

open to the public | reserve seats online

ROCKPORT MUSIC

GUITARS

AT SHALIN LIU PERFORMANCE CENTER

3/9: Catie Curtis
"folk-rock goddess" (The New Yorker)

3/17: Ben Verdery, *guitar*
From Bach to Jimi Hendrix

3/22: Larry Coryell, *guitar*
Jazz-rock pioneer

4/6: David Maxwell, *blues*
"He plays the low-down dirty, funky blues." –John Lee Hooker

5/5: Patty Larkin
"guitar driven songwriter"

5/17: Poco Acoustic Trio

rockportmusic.org :: 978.546.7391

BRILLIANT BEGINNINGS

The Athenæum and the Museum in Boston

an exhibition at the

BOSTON ATHENÆUM

February 13 through August 3, 2013

Celebrating the historic collaboration that helped create the Museum of Fine Arts, Boston

open to the public at

10½ Beacon Street, Boston, Massachusetts

Admission $5; free to members

617-227-0270 • www.bostonathenaeum.org

MAY 10

TAPPIN' THRU LIFE: AN EVENING WITH MAURICE HINES

From the age of five, when he and his little brother Gregory took their first lesson from Henry LeTang, Maurice Hines Jr. has been a showbiz hooker. In the semi-autobiographical revue *Tappin' Thru Life*, Hines reminisces about his 40-plus years in entertainment, since the days when the Apollo Theatre served as the brothers' "virtual daycare center." Modeling his singing on the smooth deliveries of Nat King Cole and Lena Horne, Maurice spent a decade working in Hines, Hines and Dad, a nightclub act with Gregory and their drummer father. Maurice portrayed his charisma into memorable roles in *Guys and Dolls* (as Nathan Detroit), *Uptown*, and *Sophisticated Ladies*, danced with his brother in Francis Ford Coppola's film *Cotton Club*, and earned Tony nominations for choreography and performance in his Broadway show *Uptown It's Hot!*

While Maurice Hines carries an ardent flame for his great tap dance mentors, he's also proud of discovering and promoting Washington teenagers John and Leo Manzari, another pair of gifted tap dancing brothers who will be joining him onstage. *Tappin' Thru Life* will be backed by the Berklee College of Music Jazz Ensemble playing Nelson Riddle arrangements of great jazz standards.

...DEBRA CASH

May 14-19 :: Cutler Majestic Theatre, 219 Tremont St, Boston :: $25-$89 :: 617.824.8400 or artsemerson.org

Airborne Toxic Event

<< CALENDAR from p 36

ROCK »
In Boston's weather version of rock-paper-scissors, the blizzard beat the Flood in February when it sure *felt* like the worst snowstorm since '78 postponed the **Kingsley Flood's** record release party for *Battles*. It was an unwinnable war anyway for the band just selected to play at this year's Newport Folk Fest, and now the whole shebang, including support acts Air Traffic Controller and Velah, is back up and running right in time for a spring hurricane, or tornado, or earthquake. In any event, by then Kingsley Flood will truly be *Battles*-tested. ...MM

ELECTRO »
James Blake's new single is called "Retrograde." It sounds just like the last James Blake single, the one before that, and now that we think about it, the one before that, as well. In other words, it doesn't seem as if the young Brit is too keen on abandoning his "singer-songwriter" thing any time soon. And you know what? That's fine by us. During this era in which genuine emotive lyricism is becoming a dying breed, Blake makes it sound like he really means it. And his music isn't so bad to dance to either. ...MW

INDIE »
The last time we caught a wave of **Surfer Blood**'s fuzzed-out beach rock, back in November 2011, the Palm Beach quartet were headlining a packed WFNX Disorientation show at the Lansdowne Pub. Tonight, they're opening for U.K. indie rockers **Foals** at a big-ass show at the House of Blues. We're grooving off their new single, "Weird Shapes," a jangly little number that has us jonesing for summer days (we're so close!). They share a bill with Bloodfire. ...AC

REUNION »
The **Breeders** reunion tour hits Boston! Finally, we have a reason to use that "Divine Hammer" once again. ...MM

SAXOPHONE »
The bass saxophonist **Colin Stetson**'s resumé includes Arcade Fire, Tom Waits, Bon Iver, and, well, you get the picture. His solo work combines big-horn bravura, experimentation and rock-musician showmanship. Violinist **Sara Neufeld** of Arcade Fire opens his show. ...JG

TALK RADIO »
Another fine Celebrity Series offering comes in the form of NPR's *Fresh Air* host **Terry Gross.** One of the strongest and most influential voices in public radio, Gross has been shedding light on important social and cultural issues on air for more than 25 years. In her presentation ***All I Did Was Ask***, Gross tells all about the way the show is produced, how she works, the way she gets and treats her guests, and the way they treat her. The clips she plays are wonderful, including some from interviews that never made it on the air. This may be your one chance to hear why Monica Lewinsky and Lou Reed walked off the show. ...AC/LS

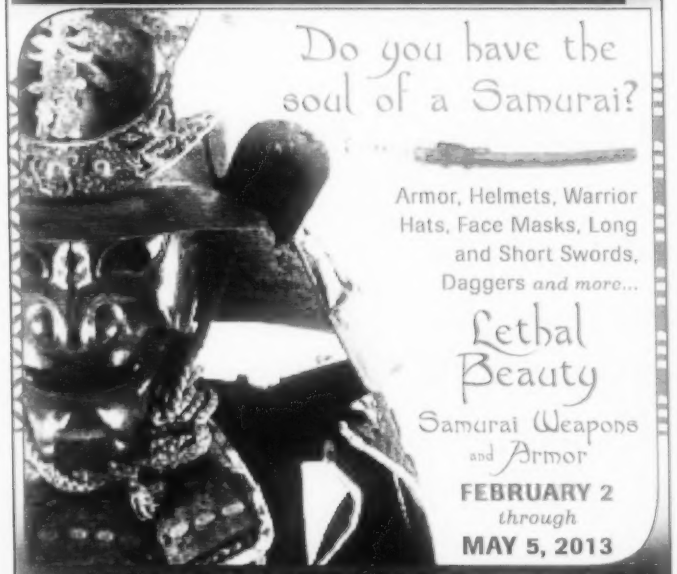
ALT ROCK »
Four years later, **Airborne Toxic Event**'s heart-tearing fuck-you-to-the-one-that-got-away single, "Sometime Around Midnight," is still in top rotation on our "songs for when we're feeling sad and stabby and also drunk" playlist. And the California rockers just keep on getting better. *All at Once* (2011) was a hell of an album, stacked with rousing anthems and catchy jams, and proving that 2009's self-titled debut was just the tip of the iceberg. They're touring in front of a yet-to-be-named third studio album this spring. Catch their disease. ...AC

OPERA »
John Harbison's masterly opera of ***The Great Gatsby*** was commissioned by the Metropolitan Opera and opened in 1999. It's also been produced in Chicago, but never in Boston. Emmanuel Music is remedying that serious omission with a concert version conducted by Ryan Turner, with rising young tenor Gordon Gietz as Gatsby, soprano Devon Guthrie as Daisy, tenor Alex Richardson as Tom, and such Boston favorites as James Maddalena, David Kravitz, David Cushing, Kristin River, Lynn Torgove, Charles Blandy, and Donald Wilkinson fleshing out the cast. (There's a repeat performance at Tanglewood, July 11.) ...LS

>> CALENDAR on p 40

MAY 9

CURRIER MUSEUM of ART



Supported by the E. Rhodes and Leona B. Carpenter Foundation, Hitchiner Manufacturing Co., Inc., the Botnick Family Foundation/L&R Laundry and Dry Cleaners, and Northeast Delta Dental. Organized by International Arts & Artists, Washington, DC and curated by Dr. Andreas Marks, the director and chief curator of the Clark Center for Japanese Art and Culture, Hanford, California. IMAGES: Detail of *Nanbanbo armor of gusoku type with sashimono*, c. 1750, russet iron, gold/silver inlay, lacquered wood and cord. Courtesy of Private Collection. Tsunahiro, *Mounted short sword*, late 1500s, red lacquer, metal, copper-silver alloy, and silk. Courtesy of Richard and Adoree Suran.

150 ASH STREET, MANCHESTER, NH 03104
web. CURRIER.ORG *tel.* 603.669.6144

Lynn Auditorium

GEORGE THOROGOOD

CLINT BLACK

ONE NIGHT OF QUEEN

BRIT FLOYD

LynnAuditorium.com
781-581-2971 800-745-3000

Are you always reading someone else's newspaper?

Have we got a volunteer opportunity for you.

MASSACHUSETTS ASSOCIATION
for the
Blind and Visually Impaired
CONFIDENT LIVING WITH VISION LOSS

Volunteer for a blind neighbor. Call 617-972-9119 or visit www.mabcommunity.org

CHRIS POTTER GOES EPIC

The saxophonist Chris Potter started drawing attention when he joined the group of legendary bebop trumpeter Red Rodney as an 18-year-old Manhattan School of Music student. A well-respected sideman, he eventually earned critical recognition as a leader as well, and then made an even wider impression in the bands of heavyweights Dave Holland and subversive trumpet star Dave Douglas. Potter's basic language was familiar: a post-Coltrane (governing) sweep of arpeggiated lines, focused power, relentless intensity. But he also had an uncommon sense of the heart of a tune, and shaped every solo with a narrative arc that sustained moment-to-moment excitement.

Through a good chunk of the 00s, Potter led Underground, with Fender Rhodes (Craig Taborn), electric guitar, and drums. No bass. But the avant funk these guys revived was thrilling — an extension of the tricky, open forms of *Filles de Kilimanjaro* era Miles Davis.

Now Potter has made his ECM debut with Sirous — Taborn this time on acoustic piano, plus David Virelles on prepared piano, celeste and harmonium, Larry Grenadier on bass and Eric Harland on drums. Gone are the tight funk patterns of Underground, but in their place is an epic expansiveness. And no wonder: Potter says the album was inspired by Homer's *Odyssey*. Songs like "The Sirens" hint at Coltrane at his most "ancient," whereas "Kalypso" spills the difference between Keith Jarrett. And the subject matter suits him: if anyone knows how to tell a deathless tale, it's Chris Potter.

_JON GARELICK

Regattabar, Charles Hotel, 1 Bennett St, Cambridge :: March 14 :: 7:30 pm [$25] + 10 pm [$22] :: 617.395.7757 or regattabarjazz.com

<< CALENDAR from p 38

IRIDE POP »
The sophomore slump is very real, and it's liable to prove lethal for a band in certain circumstances. Ask around and you're likely to receive more than two cents' worth from your local rock-and-roll coaches-in-training on how to avoid that curse. Or, you can consider **Vampire Weekend**'s example: follow up a self-titled debut by turning out another amazing record (last year's *Contra*) that builds on the sound you perfected with your first. With their third LP on the horizon, expect to hear some new (hopefully still Vampire Weekend–sounding) material tonight. _MW

DANCE
This year's visit from **Alvin Ailey American Dance Theatre** kicks an admiring farewell to Renee Robinson, who has been dancing with the company for 31 years, longer than any other woman in AAADT's history. The program includes classics the late Alvin Ailey choreographed between 1971 and '88, works by energetic current artistic director Robert Battle, and contributions by contemporary masters including Ohad Naharin, Ronald K. Brown, and the fast-rising Kyle Abraham. _DC

ANIME »
It's too early for the folks behind **Anime Boston 2013** to have revealed the programs, but if past years are any indication, we're pretty sure this year's nerd-con is going to be geeek-fucking-tastic. Perennial events at this Best Nerd Gathering manuver in our 2013 Best Fall include anime karaoke, a big swap meet, an anime music-video contest, all kinds of cosplay, and more. Check their website for details on special-guest panelists and the like as they become available. _AC

THEATER »
Huntington Theatre Company artistic director Peter DuBois repurposes ***Rapture, Blister, Burn***, his Off Broadway production of Gina Gionfriddo's post-feminist comedy in which two forty-something women, one an academic hotshot, the other a wife and mother, consider the roads not taken. The title comes from a Courtney Love song, but the unmistakable whiff in the air is Wendy Wasserstein. _CC

EMO »
When **Fall Out Boy** called it quits back in 2010, it was so sad. Pete Wentz went and tried to start a dance-side project that never really went anywhere. Patrick Stump went all manorexic to deal and pursued a slightly more successful solo project; and who knows what the hell the other two went and did. Thank the gods of guyliner and emo anthems then, that our favorite band-to-bags have decided to make nice and get back together for their "Save Rock and Roll" Tour," kicking off earlier this month. "Sugar, We're Going Down" is number six on the *Phoenix* Top 100 Emo Songs of All Time list for a reason. _AC

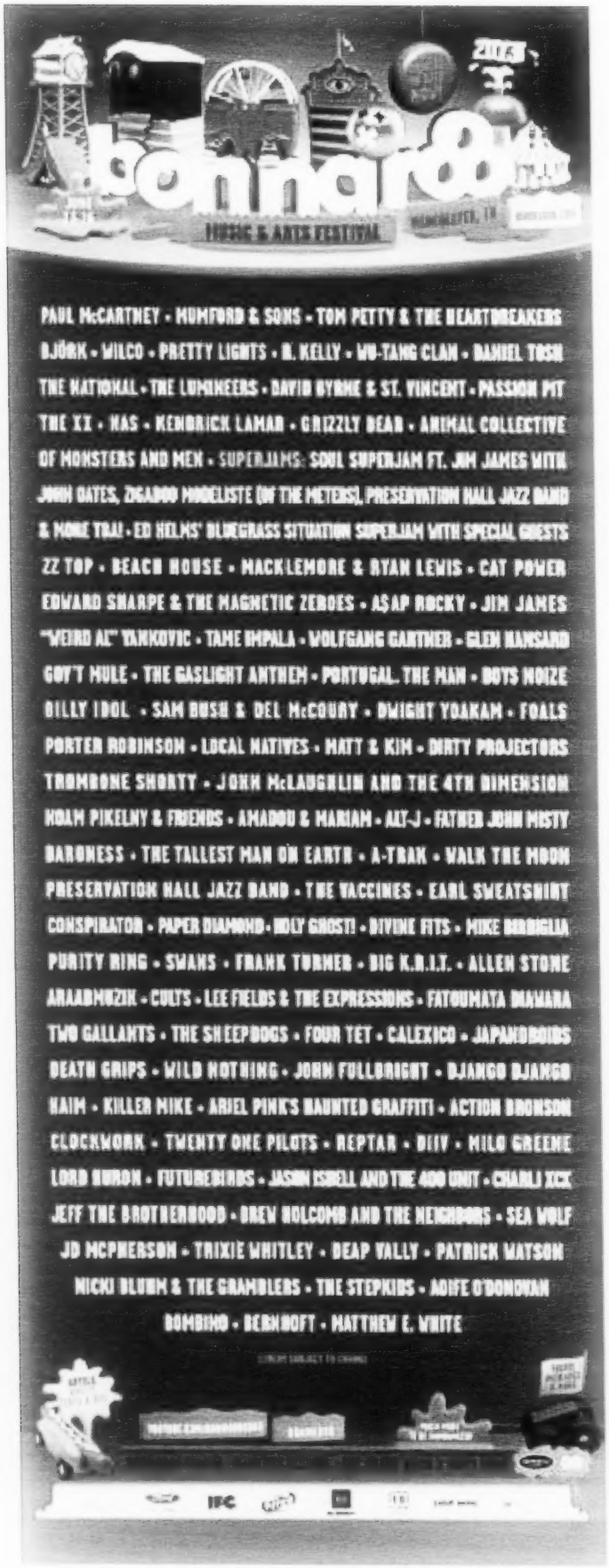
ART »
The deCordova gives us a 25-year survey of New York sculptor **Tony Feher**, known for mating a minimalist aesthetic with the junk of mass-produced, disposable America. The results include humble stacks of cardboard boxes and plastic beverage crates, groups of soda bottles filled with colored fluids, and suspended from ropes, as well as weird stuff put together from Mylar snack bags, wire, tape, and marbles. _GC

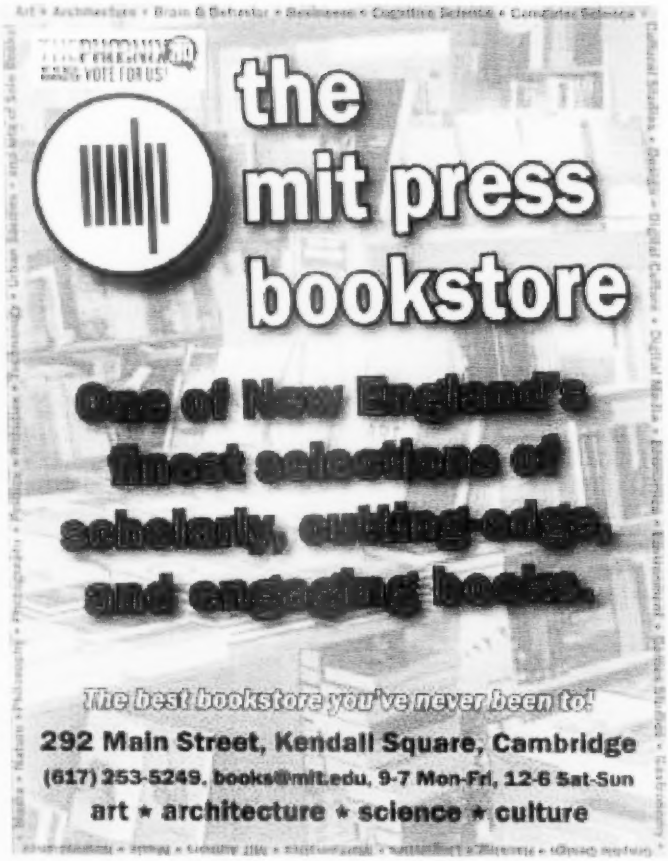
METAL »
Because our sister city to the west generally does a bang-up job bagging top-billed touring metal acts, when we're able to wrangle something this mammoth away from Worcester we think it's worth getting charged up for. So when **Cannibal Corpse** and **Napalm Death** invade our hub, we advise you to wile out accordingly. They've earned their reputations as two of the baddest fucking bands on the planet, reasons for which will be on full display when they hit town. _MW

POST-PUNK »
When the hypnotic earworm of a single "Become What You Are," from Tampa-based post-punk outfit **Merchandise**, made it into our cerebellum this past December, we were all "What's *this* now?" and played it on repeat at least 12 times in a row. Far from showcasing their sunny, dirty Southern roots, Merchandise's dark sound evokes the Smiths with a contemporary edge. And we're digging the hell out of it. Hence tonight's WFNX-presented show, for which we suggest you snap up your tix while you can. _AC

MAY 26

Tony Feher, *Beautiful Day*


bonnaroo
2013
MUSIC & ARTS FESTIVAL
PAUL McCARTNEY • MUMFORD & SONS • TOM PETTY & THE HEARTBREAKERS
BJÖRK • WILCO • PRETTY LIGHTS • R. KELLY • WU-TANG CLAN • DANIEL TOSH
THE NATIONAL • THE LUMINEERS • DAVID BYRNE & ST. VINCENT • PASSION PIT
THE XX • NAS • KENDRICK LAMAR • GRIZZLY BEAR • ANIMAL COLLECTIVE
OF MONSTERS AND MEN • SUPERJAMS: SOUL SUPERJAM FT. JIM JAMES WITH
JOHN OATES, ZIGABOO MODELISTE (OF THE METERS), PRESERVATION HALL JAZZ BAND
& MONK TRAI • ED HELMS' BLUEGRASS SITUATION SUPERJAM WITH SPECIAL GUESTS
ZZ TOP • BEACH HOUSE • MACKLEMORE & RYAN LEWIS • CAT POWER
EDWARD SHARPE & THE MAGNETIC ZEROES • A$AP ROCKY • JIM JAMES
"WEIRD AL" YANKOVIC • TAME IMPALA • WOLFGANG GARTNER • GLEN HANSARD
GOV'T MULE • THE GASLIGHT ANTHEM • PORTUGAL. THE MAN • BOYS NOIZE
BILLY IDOL • SAM BUSH & DEL McCOURY • DWIGHT YOAKAM • FOALS
PORTER ROBINSON • LOCAL NATIVES • MATT & KIM • DIRTY PROJECTORS
TROMBONE SHORTY • JOHN McLAUGHLIN AND THE 4TH DIMENSION
NOAM PIKELNY & FRIENDS • AMADOU & MARIAM • ALT-J • FATHER JOHN MISTY
BARONESS • THE TALLEST MAN ON EARTH • A-TRAK • WALK THE MOON
PRESERVATION HALL JAZZ BAND • THE VACCINES • EARL SWEATSHIRT
CONSPIRATOR • PAPER DIAMOND • HOLY GHOST! • DIVINE FITS • MIKE BIRBIGLIA
PURITY RING • SWANS • FRANK TURNER • BIG K.R.I.T. • ALLEN STONE
ARAABMUZIK • CULTS • LEE FIELDS & THE EXPRESSIONS • FATOUMATA DIAWARA
TWO GALLANTS • THE SHEEPDOGS • FOUR TET • CALEXICO • JAPANDROIDS
DEATH GRIPS • WILD NOTHING • JOHN FULLBRIGHT • DJANGO DJANGO
HAIM • KILLER MIKE • ARIEL PINK'S HAUNTED GRAFFITI • ACTION BRONSON
CLOCKWORK • TWENTY ONE PILOTS • REPTAR • BIIV • MILO GREENE
LORD HURON • FUTUREBIRDS • JASON ISBELL AND THE 400 UNIT • CHARLI XCX
JEFF THE BROTHERHOOD • DREW HOLCOMB AND THE NEIGHBORS • SEA WOLF
JD MCPHERSON • TRIXIE WHITLEY • DEAP VALLY • PATRICK WATSON
NICKI BLUHM & THE GRAMBLERS • THE STEPKIDS • AOIFE O'DONOVAN
BOMBINO • BERNHOFT • MATTHEW E. WHITE
IFC


the
mit press
bookstore
One of New England's finest selections of scholarly, cutting-edge, and engaging books.
The best bookstore you've never been to!
292 Main Street, Kendall Square, Cambridge
(617) 253-5249, books@mit.edu, 9-7 Mon-Fri, 12-6 Sat-Sun
art ★ architecture ★ science ★ culture

Cabaret
Fest
APRIL
12-14
2013
PBG
Provincetown Business Guild
ptown.org
SAGE
ABSOLUT
VODKA

since 1989

CUSTOM PRINTED AND EMBROIDERED

T-SHIRTS
SWEATSHIRTS
POLOS
HATS
AND MORE

- Deal Direct - NO Middleman
- Great Pricing and Free Delivery
- Traditional Screenprinting
- Full Color Digital Printing
- Embroidery

QRST's

ph - 617-625-3335
email - info@qrsts.com
www.qrsts.com
Somerville, MA

MASSACHUSETTS BREAST CANCER COALITION

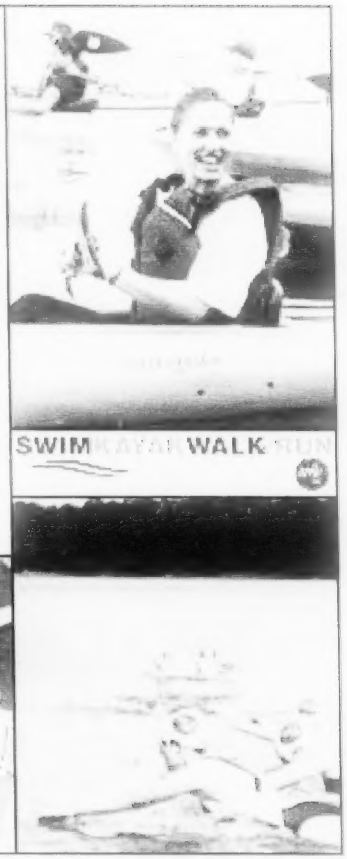
You may participate in one or more of the components of the event in ANY combination.

SATURDAY, JUNE 22, 2013
DCR'S HOPKINTON STATE PARK, HOPKINTON, MA

SATURDAY, AUGUST 17, 2013
DCR'S NICKERSON STATE PARK, BREWSTER, MA

Proceeds benefit MBCC toward our goal of breast cancer prevention. $175 minimum donation per participant.

www.mbcc.org/swim or 800-649-MBCC for more information and to register.



Music at the MFA

Julie Fowlis
April 11

Aardvark Jazz Orchestra
March 8
Premiering a new suite of works, *Boston JazzScape*

Julie Fowlis
April 11
"The first Scottish Gaelic crossover star in the making"
—*Daily Telegraph*

Soul Mates: Film and Music
with Devil Music Ensemble, Gem Club, and Hospice for the Three Hundred
April 12
See how music and film interact and stir emotions across media.

Visit www.mfa.org/concerts for tickets.

Museum of Fine Arts Boston mfa.org

every day a new mfa

Steel & Rye, Page 44.

PHOTO BY JOEL VEAK

FOOD COMA

BY MC SLIM JB

PITY THE POOR would-be restaurateur in the city of Boston. Up to a cool quarter-million for a liquor license, cranky neighborhood associations, hellish parking and valet costs, competition from deep-pocketed national chains: who needs it? Chris Parsons, chef/owner of Winchester's bygone, well-regarded Parsons Table, had considered expanding to Boston last year. Presumably, he ran the numbers and concluded Milton was a better bet, opting to open his new Steel & Rye there. Not that the cavernous space he chose is easy to fill: it's a big old carbarn with room for 150, including 20 at the long bar, with a nicely raw, industrial feel from concrete floors, blond wood, leather, and a lot of Machine Age factory fixtures and exposed infrastructure. The noise level can boom, though a front dining area a few steps down is quieter. The bar represents another welcome instantiation of the craft-cocktail movement, with old-timey classics like a Manhattan made with any of a dozen American straight ryes (Rittenhouse is the default, $10), Antica Formula sweet vermouth, bitters, and a quality cocktail cherry. The nine draft beers ($4–$8) favor New England microbrews; another 18 bottles and cans run from familiar American macros ($4) to more flavorful imports ($6–$10). The modest by-the-glass wines run from $8 to $13; a handful of bottles crack the $100 mark, but most whites run from $30 to $50, reds from $40 to $80.

The menu combines Parsons's two prior concepts (the farm-to-table Americana of Parsons Table and the seafood focus of its predecessor, Catch) and adds a gastropub accent, with many ingredients cured, confited, pickled, and smoked in-house. The small-plate "snacks" section includes ham salad ($5), a friendlier name for ham-based coarse pâté topped with aspic, salty and delicious spread on pumpernickel with mustard. Pickled quail eggs ($3) colored magenta with beets are pretty but less successful, a tad rubbery. "Today's cheese" ($4) features Tête de Moine, a Swiss pressed raw cow's-milk cheese, scraped tissue-thin with a *girolle* into gossamer rosettes resembling carnations, its equally delicate flavor contrasted with quince jam on black-pepper bread. Appetizers include delectable Colorado lamb meatballs ($11) sauced in harissa, dotted with yogurt and pignoli; some observers may lament the overuse of lightly cooked eggs to top dishes, but one works beautifully here. Starches ("From the Gristmill") feature an above-average risotto ($15) for a high-volume kitchen: slightly soupy, not overdone, and crammed with sweet Maine shrimp. Mains include a fairly terrific burger ($15) of prime beef topped with aged cheddar, plus sides of kettle chips and a kicky house-made steak sauce (but brioche-bun haters, beware). Country-style veal ($22) is effectively a meatloaf the size of a small football, mild, juicy, and well complemented by white gravy, pearl onions, mushrooms, and shaved fried garlic.

The "Shells" section includes salt-roasted Maine clams ($11), a neat gloss on clams casino, here topped with chorizo breadcrumbs and oregano mojo. Oyster stew ($12) is perhaps the happiest echo of Catch's seafood glories, surrounding a few plump, barely poached Virginia oysters with smoked hake, good bacon, big slices of leek, and bits of potato in a not-overthickened broth with a paprika dusting and wee chive biscuits on top. It's a dreamy wisp of cream, smoke, and ocean brine, evanescing far too quickly. Desserts manage to combine eye-catching platings with sublime flavors, as in black-sesame ice cream ($9), a delicate necklace of nutty, pearly, gelato-like ice cream alternating with chunks of chiffon cake and dollops of baked meringue. Start to finish, this place has to represent the swankest, most complete restaurant package Milton has ever seen, though the chirpy, efficient service and mid-century garage atmosphere keep the vibe casual. Maybe if Boston keeps making it so hard for independent chefs to thrive, Steel & Rye betokens a future of reverse commutes, where discerning urbanites routinely head to the suburbs to dine. This one is worth the trip.

STEEL & RYE
95 Eliot St, Milton
617.690.2787 or steelandrye.com

Meatballs so good, they don't need spaghetti.

have you been lately?

Via Matta 79 Park Plaza, Boston, MA 02116 • 617.422.0008 • www.viamattarestaurant.com

Also from Michael Schlow:

TICO
www.ticorestaurant.com

BARRIO CANTINA
www.barrioboston.com

altastrada
www.altastradarestaurant.com

www.radiusrestaurant.com

BEERADVOCATE

BY JASON & TODD ALSTRÖM

ALTHOUGH THERE ARE UPWARDS OF 40 licensed brewers in Greater Boston, many brew under contract at breweries that sell their excess capacity to other beer companies. Some of these companies actually have their own brewers on staff who do the hands-on brewing, while others paint a picture that they do. We'll save the discussion of whether this is good or bad for another time — but there is a major difference, and it's a growing trend that's resulting in fewer brick-and-mortar breweries.

With that said, and with Boston Beer Week coming up on March 8–17, we thought it would be helpful to put together a list of local production breweries that offer tours and tastings. But first, a few tips: brewers are busy people, which explains their odd hours. Your best bet is to call ahead before making the trip and bring some old-fashioned cash for beer to go and schwag. And don't forget that there are numerous brewpubs in the area too. We highly recommend visiting them for a fresh pint brewed at the source.

BLUE HILLS BREWERY

1020 Turnpike St #3B, Canton :: 781.821.2337 :: bluehillsbrewery.com

Just 20 miles south of Boston, this Canton brewery serves up complimentary tastings on Wednesdays from 5 to 8 pm, Fridays from 3:30 to 6:30 pm, and Saturdays from 2 to 6 pm.

BOSTON BEER CO.

30 Germania St, Jamaica Plain :: 617.522.9080 :: samueladams.com

Tour the Samuel Adams R&D brewery and gift shop Mondays through Thursdays from 10 am to 3 pm, Fridays from 10 am to 5:30 pm, and Saturdays from 10 am to 3 pm. If you're lucky, you'll get to see their barrel room, catch Jim Koch poking around, or try an experimental brewery-only beer.

BUZZARDS BAY BREWING

98 Horseneck Rd, Westport :: 508.636.2288 :: buzzardsbrew.com

Previously Just Beer and Buzzards Bay before that (expect an article on this soon), and also home to Westport Rivers Winery, the Buzzard is back, brewing their own brands and contract brewing for several beer companies. Currently tours are from 11 am to 5 pm on Saturdays only.

HARPOON BREWERY & BEER HALL

306 Northern Ave, Boston :: 617.456.2322 :: harpoonbrewery.com

Their glorious, newly opened 300-person beer hall is ready to serve you and all your friends copious amounts of beer and pretzels. But due to demand and brewery expansions, you'll want to hit the website for the most up-to-date schedule of tours and tastings.

IDLE HANDS CRAFT ALES

3 Charlton St, Building 3, Unit 4, Everett :: 617.819.4353 :: idlehandscraftales.com

Head over to this production brewery — one of the smallest in the area — to taste their Belgian-inspired beers and pick up some brewery schwag on Thursdays from 5 to 8 pm or Saturdays from noon to 4 pm for their "Growler Hours."

JACK'S ABBY BREWING

81 Morton St, Framingham :: 508.872.0900 :: jacksabbybrewing.com

If it's delicious lagers you seek, hop on the commuter rail and swing by Thursdays and Fridays from 3 to 7 pm and Saturdays from noon to 5 pm. Tours are on the hour, starting one hour after opening and ending an hour before closing. Check the website for what's currently on tap.

Mystic Brewery

Harpoon Beer Hall

Night Shift Brewing

MAYFLOWER BREWING CO.

12 Resnik Rd, Plymouth :: 508.746.2674 :: mayflowerbrewing.com

Tours and tastings run on Saturdays from 11 am to 3 pm only, but you can stop in for a taste and some beer to go on Thursdays and Fridays from 4 to 6 pm.

MYSTIC BREWERY

174 Williams St, Chelsea :: 617.800.9023 :: mystic-brewery.com

Mystic just opened their tasting room on Fridays from 3 to 7 pm and Saturdays from noon to 4 pm, serving two-ounce samples and growlers to go. Tours are $6 on Saturdays at 1 pm and include a Mystic goblet and a contribution to local charities. Enjoy some of their taproom-only brews, too.

NIGHT SHIFT BREWING

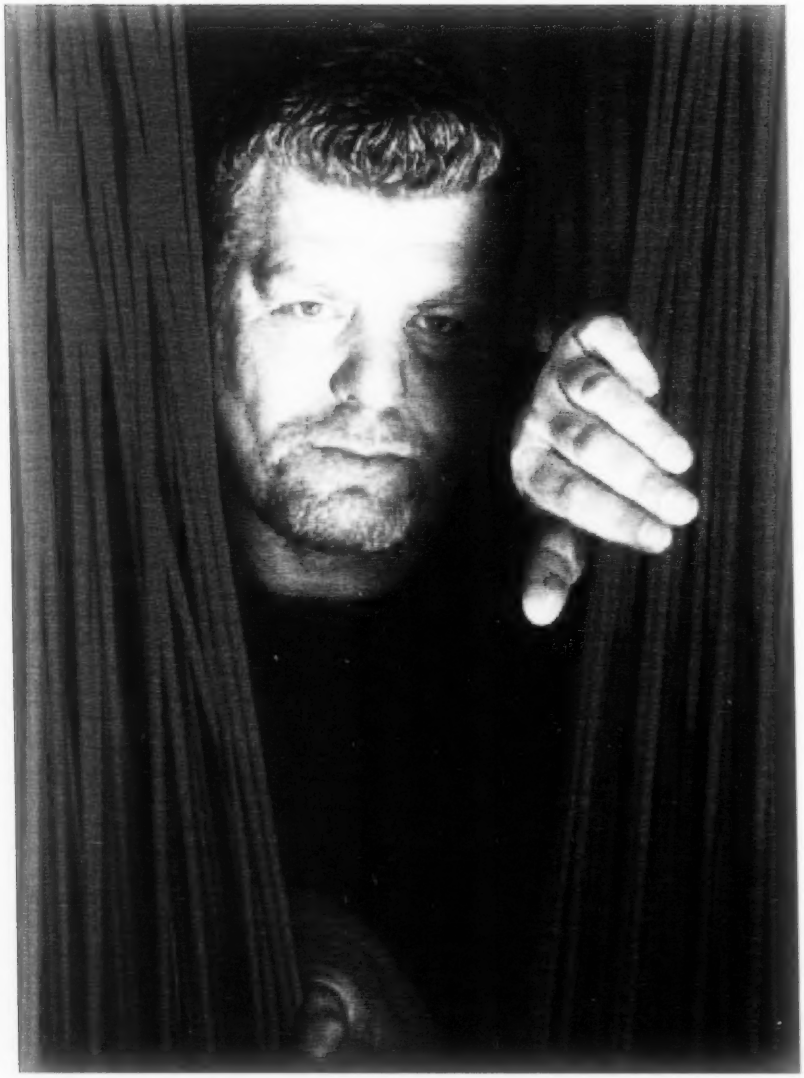
3 Charlton St, Everett :: 617.294.4233 :: nightshiftbrewing.com

Tours and tastings are offered from 5 to 9 pm on Mondays through Fridays and noon to 5 pm on Saturdays — no reservations required. If you plan your visit right, you can hit Idle Hands next door.

WANT MORE BEER BUZZ? Check out beeradvocate.com. And for Boston Beer Week listings, visit bostonbeerweek.org.

FIVE COURSES WITH:

BY LOUISA KASDON



WE THOUGHT WE KNEW Brian Lesser — a smart businessman who always had a good exit strategy. He brought California-style wraps and smoothies to Boston and sold his Wrap Culture locations to Boloco at exactly the right moment. Then he carved out a niche in upscale nightspots with Minibar and Saint, transforming the latter into Storyville when it was time for a refresh. (Next up on the nightlife front is Tunnel, coming soon to W Boston.) But now the Speakeasy Group founder and president is morphing into a sort of hard-nosed fairy godmother for chefs with passion, dreams, and potential. He's the business and operations partner behind Tiffani Faison's Sweet Cheeks and the DiBiccari brothers' brand-new Tavern Road; next he's opening Alden & Harlow with Michael Scelfo and a café chain named Bread & Butter with legendary local pastry chef Lee Napoli. Is Lesser now on every Boston chef's speed dial?

What are you up to? You'd be pretty surprised about all the things I'm involved in. I wanted to take a different path in the next part of my professional life. I didn't want to be married to the work. So I've made a conscious decision to grow a new kind of restaurant company devoted to chefs' "passion projects" — the ideas they've been kicking around for years. I understand entrepreneurs in the hospitality world. I've been one ever since I left Leona Helmsley's Palace in New York. I know what makes chefs tick.

Why help other chefs instead of continuing to do your own thing? I've watched so many young, talented chefs fail. It kills me. To me, it's about karma. Good karma comes back to you.

So how does it work? Are you the investor? An owner? A partner? The operator? Deal by deal. Each one is different. The common thread is the admin. I am a backer and an operator. I bring in the investors, negotiate the lease, work with the lawyers, manage the construction, and take care of all the things chefs don't want to deal with — permits, payroll, taxes, G&A, getting bills paid, marketing, and making sure the numbers work. I want to give chefs room for passion in the kitchen and with the diners without having to worry about the back-office functions. For example, most chefs have never built a restaurant, worked with an architect or a contractor. I've built 18 and worked for decades with people in all the relevant functions. I can make things happen for a chef in real time and on budget.

So, Sweet Cheeks was the first? Tiffani had an idea for an urban, chef-driven BBQ concept with well-sourced meats and produce from farmers' markets. My job was to help her focus on creating a viable restaurant. What Tiffani — or Louis, or Michael, or Lee — has to do is provide great food, great service, and I don't get too involved in those concept functions. For example, I consult on menu development but don't have the final say. Where I am really helpful is all the invisible stuff — using my experience and Speakeasy's combined purchasing power to get the best prices from vendors, credit-card companies, banking relationships. How many chefs know how to set up a human-resources department, or manage IT, or figure out the best point-of-sale system? Or get the opening and training right the first time?

You've got lots of openings in the next few months. What are you most excited about? I love all my children: Tavern Road now, the first Bread & Butter opening in the North End for Marathon Day, Alden & Harlow sometime in late summer. Oh — and I'm opening Tunnel in the W. I'm also working at the Charlestown Navy Yard, in Lexington, and looking very seriously into a great concept for Kendall Square with a very exciting chef who wants to come to Boston. My goal is 25 restaurants in Boston and then to move beyond.

FRIDAY 1

THE ART OF THE CHEF

Chef Tim Partridge, who hangs his hat at the MFA's Bravo restaurant, has brought his own work of art to the menu. He recently crafted a five-course dinner for NYC's James Beard House that featured New England's finest seafood, like Maine shrimp and Nantucket scallops. For seafood enthusiasts short of $170, Partridge has condensed his feast into a more affordable three-course meal that's been offered at Bravo since late February. Friday, March 1, is your last chance to catch the dinner before it becomes another piece of museum history.

Bravo at the Museum of Fine Arts, 465 Huntington Ave, Boston

$60-$75 with wine pairings

617.369.3474 or mfa.org/visit/dining

SATURDAY 2

FIRESIDE CHATS: THE OLD STATE-HOUSE'S 300TH ANNIVERSARY

Few things say quintessential New England more than fireplaces, history, and drinking. Jim Solomon, chef-owner of the Fireplace, had the genius to combine all three in his Fireside Chats series. To mark the 300th anniversary of the Old Statehouse, the first chat in March will feature a discussion of the Boston Massacre and the right to a fair trial while guests savor "patriotic libations and vittles." FDR would have approved.

3 pm @ the Fireplace, 1634 Beacon St, Brookline

$25-$30

617.975.3900 or fireplacemst.com

MONDAY 4

STEWED: SOUPS, STEWS & BRAISES WITH DAVE BECKER

About a month back, we bent your ear about the awesomeness of Sweet Basil chef Dave Becker's new book, *Stewed*. The BCAE will do you one better: it's offering a tête-à-tête with Becker and hands-on soupy tutelage. These are hearty soups, braises, and stews that'll make you want to curl up and hibernate, but please, refrain from doing so in the BCAE kitchen.

6 pm @ the Boston Center for Adult Education, 122 Arlington St, Boston :: $60-$70 tuition; $15 materials :: 617.267.4430 or bcae.org

TUESDAY 5

IRISH COMFORT FOOD

For many, St. Paddy's means donning a green T-shirt scented by last year's beer and over-imbibing at a pub. As fun as that is, try something more original this year: cooking comfort food from the Emerald Isle. Volante Farms chef Todd Heberlein will teach this class as part of how2heroes' March Staycation Cooking Series, showing how to prep dishes like parsnip-and-Blarney-cheese tarts, Guinness lamb stew, and chocolate-potato cakes. If you do pull out the green tee this year, at least you can drink on a full stomach.

6 pm @ how2heroes, 1385 Cambridge St, Cambridge

$45

staycationcooking.eventbrite.com

THE PHOENIX

TASTE OF KOREA
KOREANA RESTAURANT

Specializing in Korean style barbecue, each table has a built in cooking grill with custom designed smoke ventilation. Koreana focuses on customer service with attention to your dining needs while offering the best traditional food possible.

Sunday-Thursday: 11:30am to 10:30pm
Friday & Saturday: 11:30am to midnight

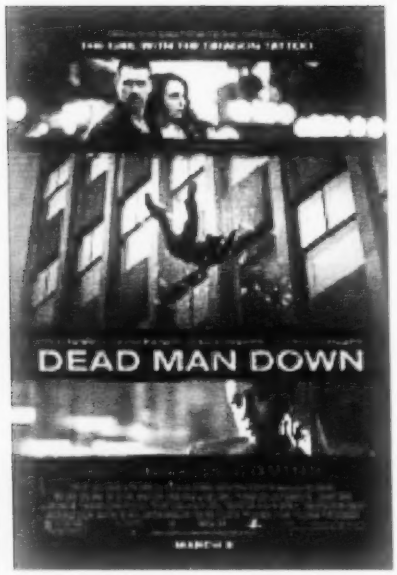
617-576-8661
www.koreanaboston.com
158 Prospect St., Cambridge

GRAND OPENING!
YōKi
Japanese Restaurant & Sushi Bar
20% OFF! FOOD ONLY. NOT VALID WITH ANY OTHER OFFERS. DINE IN ONLY. TAX & GRATUITY NOT INCLUDED. VALID FOR W/COUPON. CAMBRIDGE RESTAURANT ONLY. OFFER EXPIRES 4-11-13
Now serving weekend brunch (Sat & Sun, 12-3pm)
485 Massachusetts Ave, Cambridge. | 617-945-7127 | www.yokirestaurant.com

mixx
SELF SERVE FROZEN YOGURT
1258 BOYLSTON ST. (FENWAY)
BOSTON, MA 02215
P 857 - 284 - 7686
66 BRIGHTON AVE.
ALLSTON, MA 02134
P 617 - 782 - 6499
www.mixxboston.com

EVERY SUNDAY
MAKI Madness
$4.75 EACH ROLL*
33 Choices:
Includes spicy tuna, soft shell crab, shrimp tempura!
Dine in-Take Out-Delivery
www.garifusion.com

* Sushi rolls (M1-M33) typically sliced 5-8 pieces. Min purchase of $15 pp required. Cash only. Regular menu prices will be charged for credit card transactions. This offer may not be combined with any other offer. While supplies last.
(This promotion / offer is valid at both locations.)
Brookline
187 Harvard Street
617-277-2999
Needham
1019 Great Plain Ave.
781-444-9200
GARI
JAPANESE FUSION



FILMDISTRICT

THE PHOENIX

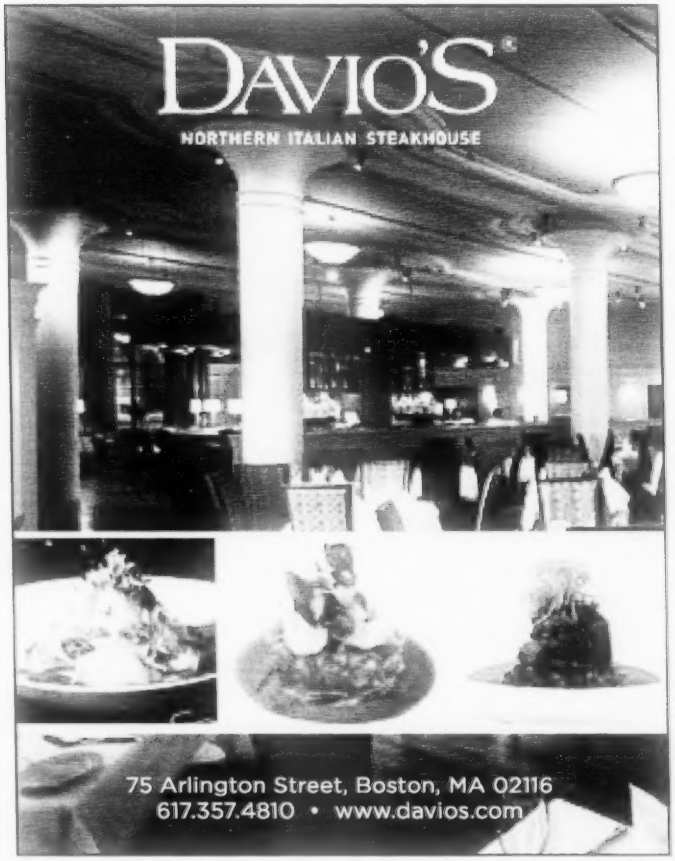
YOU AND A GUEST ARE INVITED TO A SPECIAL ADVANCE SCREENING

FOR YOUR CHANCE TO WIN TICKETS, LOG ON TO WWW.THEPHOENIX.COM/CONTESTS

THIS FILM IS RATED R FOR SOME SEXUAL SITUATIONS, LANGUAGE AND A BRIEF INTENSE IMAGE. MUST BE 17 YEARS OF AGE OR OLDER TO DOWNLOAD A PASS AND TO ATTEND SCREENING. WHILE SUPPLIES LAST. Please note: Passes received do not guarantee you a seat at the theatre. Seating is on a first come, first served basis, except for members of the reviewing press. Theatre is overbooked to ensure a full house. No admittance once screening has begun. All federal, state and local regulations apply. A recipient of tickets assumes any and all risks related to use of ticket, and accepts any restrictions required by ticket provider. FilmDistrict, all promo partners and their affiliates accept no responsibility or liability in connection with any loss or accident incurred in connection with use of a ticket. Tickets cannot be exchanged, transferred or redeemed for cash, in whole or in part. We are not responsible if, for any reason, guest is unable to use his/her ticket in whole or in part. Not responsible for lost, delayed or misdirected entries. All federal and local taxes are the responsibility of the guest. Void where prohibited by law. No purchase necessary. Participating sponsors, their employees & family members and their agencies are not eligible. NO PHONE CALLS!

IN THEATERS FRIDAY, MARCH 8

http://www.deadmandownmovie.com



DUMPLING CAFE INC.

南北和

Dumpling Café

BOSTON PHOENIX GIVES US 4 STARS!

We are the new DUMPLING Café in Boston's Chinatown. Come try our signature mini juicy buns (XLB), pork leek dumplings, and mango shrimp.

10% OFF

Minimum of 50 dollars for 10% off. *One coupon per table excluding twin lobster special* DINE IN ONLY. Expires 09/30/2013

Twin Lobster Special ONLY $19.95

Good with this ad. DINE IN ONLY. Cannot be combined with other offers. Expires 09/30/2013

695 Washington St. Boston, Chinatown • Open- 11am to 2 am 7days • 617-338-8858

Visit us at WWW. DUMPLINGCAFE.COM

Fresh, local, all natural.
Soups, Sandwiches, and Comfort Food
Breakfest, lunch, dinner

$1 OFF SANDWICHES, SPECIALS AND HOMEMADE ICE CREAM

675 W Kendall St • Cambridge, MA 02142
617-679-0108 • www.squeakybeaker.com
"Most Food Not Prepared in Actual Beakers"

SQUEAKY BEAKER CAFÉ AND EATERY

Burritos · Tacos · Quesadillas · Enchiladas

BOCA GRANDE

$1.00 OFF

Your purchase of any Mexican plate tamales, quesadilla, enchiladas or our famous BURRITO GRANDE

All Location

642 Beacon St, (Kenmore Square)
617-437-9700

1294 Beacon St, Brookline (Coolidge Corner), 617-739-3900
1728 Mass Ave, Cambridge (near Porter), 617-354-7400
149 First Street, Cambridge, MA, 617-354-5550
366 Washington St, Brighton Center, 617-782-9600

NO DOUBLE DISCOUNTS. CANNOT BE COMBINED WITH OTHER OFFERS.
Coupon Expires: 12/31/2012 | One coupon per customer

RED EYED PIG
DOWNHOME SOUTHERN BBQ
617.325.1700 | RED-EYEDPIG.COM
1753 Centre St
West Roxbury, MA 02132
Take-out and Catering
Hours: M-W 4-9 | Th 11:30-9 | Fr & Sat 11:30-10 | Sun 12-7
Follow us on Twitter & Facebook

MISS THE MUSIC?
DOWNLOAD THE APP!

Stream WFNX.COM Anywhere!

Download our WFNX.COM app on Android, iPhone, iPad or iPod

DJ3001
5AM - 9AM, 6PM -10PM M-F
The world's first totally sentient robot on-air personality spinning a mix of new and old alternative tunes with a love of a good drum machine.

MIKE GIOSCIA
9AM - NOON M-F Boom Goes The Marmalade
A music experience with a free format playlist celebrating musical diversity from Portishead to Motorhead and exploring an eclectic mix for your morning.

KURT ST. THOMAS
NOON - 2PM M-F
Diving into the WFNX archives for two hours a day to play the best alternative music from throughout the station's 30-year legacy.

SABRINA
2PM - 5PM M-F
Daily music program featuring new alternative releases, live performances, exclusive interviews and What's F'n Next.

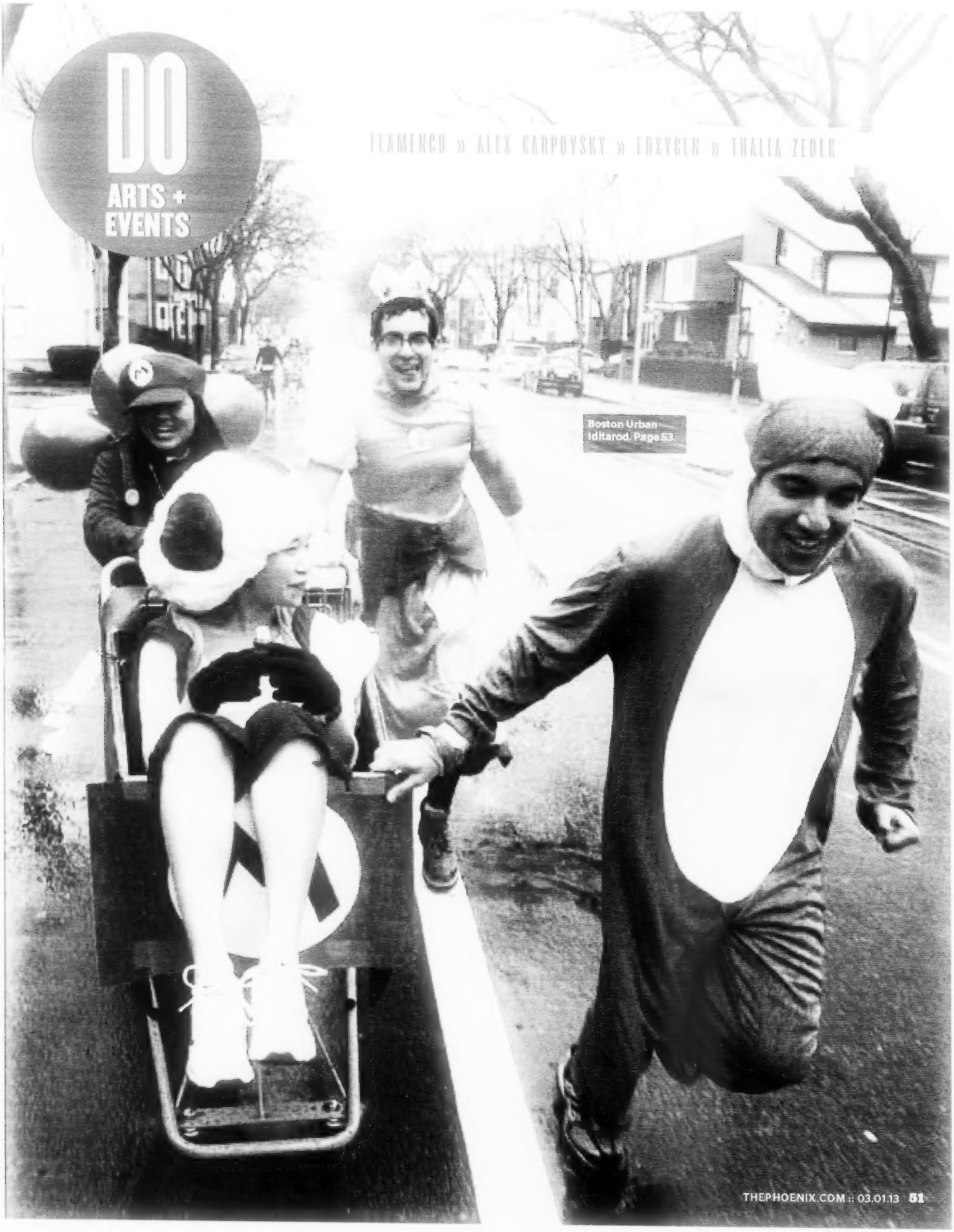
MICHAEL MAROTTA
5PM -6PM M-F Boston Accents
Your daily multivitamin of the Boston music scene featuring hometown live performances and in-studio guests.

WFNX.COM

THIS IS WHAT'S F'N NEXT.

DO
ARTS + EVENTS

FLAMENCO » ALEX KARPOVSKY » FOXYGEN » THALIA ZEDEK



Boston Urban Iditarod, Page 53.

MURDER BY DEATH :: The Indiana rockers are touring behind their debut album with Bloodshot Records, *Bitter Drink, Bitter Moon* :: Paradise Rock Club, 967 Comm Ave, Boston :: March 1 :: 8 pm :: $19.50 :: ticketmaster.com

MORE FUN
FOR MORE EVENTS, FOLLOW US ON TWITTER @BOSTONFUNSHIT OR LIKE US AT FACEBOOK.COM/BOSTONFUNSHIT

COMPILED BY ALEXANDRA CAVALLO

HOT TIX

CAROLINE KENNEDY READS FROM *POEMS TO LEARN BY HEART*: March 28 at the Coolidge Corner Theatre, Brookline :: $19.99 [includes copy of book] :: brooklinebooksmith.com/tickets

KEYSHIA COLE + CHRISETTE MICHELE :: April 2 at the Orpheum Theatre, Boston :: $39-$55 :: ticketmaster.com

MEEK MILL :: April 4 at the House of Blues, Boston :: $25-$49.50 :: livenation.com

CONSPIRATOR/BREAK SCIENCE :: April 6 at the Paradise Rock Club, Boston :: $20 :: ticketmaster.com

ANDY GRAMMER + PARACHUTE :: April 7 at the House of Blues, Boston :: $20-$22 :: livenation.com

MIKA :: April 13 at Royale, Boston :: $29.50 :: boweryboston.com

BORN RUFFIANS :: April 15 at Great Scott, Allston :: $12 :: ticketweb.com

THE FEELIES :: April 20 at the Sinclair, Cambridge :: $20 :: boweryboston.com

GRAMATIK + CHERUB + HEROBUST :: May 2 at Royale, Boston :: $15 :: boweryboston.com

KINGSLEY FLOOD + VELAH + AIR TRAFFIC CONTROLLER :: May 3 at Brighton Music Hall, Allston :: $13 :: ticketmaster.com

MELISSA FERRICK [RECORD RELEASE SHOW] :: May 15 at the Sinclair, Cambridge :: $20 :: boweryboston.com

ALKALINE TRIO + BAYSIDE :: May 17 at the House of Blues, Boston :: $21.50-$32 :: livenation.com

IRON & WINE + THE SECRET SISTERS :: May 17 at Berklee Performance Center, Boston :: $30-$50 :: ticketmaster.com

THE POSTAL SERVICE :: June 12 at the Bank of America Pavilion, Boston :: $25-$40 :: livenation.com

BELLE & SEBASTIAN + YO LA TENGO :: July 9 at the Bank of America Pavilion, Boston :: $25-$40 :: livenation.com

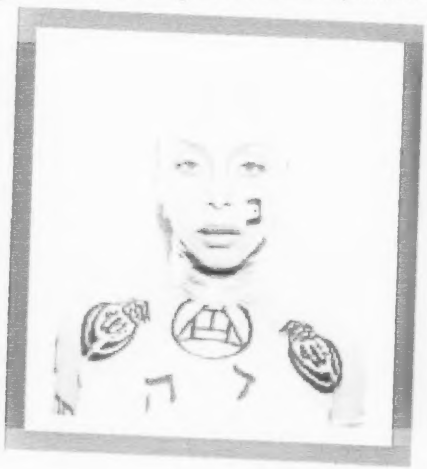
PHIL VASSAR :: July 28 at Indian Ranch, Webster :: $27-$44.20 :: ticketmaster.com

JAY Z + JUSTIN TIMBERLAKE: August 10 at Fenway Park, Boston :: TBA :: livenation.com

TUE 5

London's **Citizens!** might just be your next favorite band that you haven't heard (much) about yet. That is, if you're into catchy-as-fuck, slightly offbeat indie pop. They've got that down to a science. (Give "Reptile" or "True Romance" a quick spin.) They play a show tonight at Brighton Music Hall you might check out if you consider yourself a citizen of the Nation of People Who Dig Catchy-As-Fuck Indie Pop.

Brighton Music Hall, 158 Brighton Ave, Allston :: 8 pm :: $12 :: ticketmaster.com



SUN 3

The '90s were a strange time for hip-hop and R&B. Largely defined by big-budget music videos and too-hood-for-school thug caricatures, the decade strayed far from the positive vibes espoused by forefathers like De La Soul and A Tribe Called Quest. Mercifully, a reprieve from the shiny suit era arrived via the warm gust of neo soul, perhaps in no form more glorious than **Erykah Badu**'s 1997 debut, *Baduizm*. For her forthcoming tour, she'll be performing the album in its entirety. The 16th anniversary seems like an odd one to celebrate, but hey, it saved us from Puff Daddy way back when, so we're not complaining

House of Blues, 15 Lansdowne St, Boston :: 7 pm :: $50-$75 :: livenation.com

FRI 1

We don't know about you but we've pretty much had our fill of winter. We're sick of coats, sick of our walk to the bus stop resembling a treacherous Arctic expedition, and really effing sick of being so effing cold. We're ready for sun, warmth, and outdoor drinking. Get a preview of that latter delight at **Harpoon's St. Patrick's Festival** this weekend. There, you can pretend it's summer and drink away your winter blues in heated tents while listening to Irish folk jams and noshing on some 'wurst like you're at a goddamn BBQ.
Harpoon Brewery, 306 Northern Ave, Boston :: March 1 from 5:30 to 11 pm + March 2 from 2 to 9 pm :: $20 :: harpoonbrewery.com

SAT 2

MUSH! That's what all the participants at the 3rd annual **Boston Urban Iditarod** are going to be yelling at shopping carts. Not because they're totally nuts (though some might be) but because those shopping carts are going to be the "dog sleds" in this citywide race based off the Alaskan dog sled event of the title. This race/scavenger hunt/bar crawl thing's a real shit show, but it's for a good cause (benefits the Boston Medical Food Pantry) and, from the looks of it, it's also a ton of fun. Don't forget your team of 4-6 people, your costume of choice, and your furry hat.
Race starts at the Lansdowne Pub, 9 Lansdowne St, Boston :: 11 am :: $15 per team member :: bostonurbaniditarod.com

SAT 2

One of our faves is **Janeane Garofalo** roles was her teenage misanthrope turned millionaire-inventor-of-fast-burning-cigarette-paper misanthrope in *Romy and Michele's High School Reunion*. (That movie sort of owns, by the way.) That character encapsulated the off-beat, dry wit that is the long-time comedienne's hallmark. See for yourself at her standup show tonight at the Wilbur.
Wilbur Theatre, 246 Tremont St, Boston :: 7 pm :: $33 :: ticketmaster.com

WED 6

The Association of Writers & Writing Programs (AWP) annual conference kicks off today with a number of swell off-site events worth checking out if you're into words and such. One of which is the **Eileen Myles and Jason Roush** event, at which the talented poets with Arlington ties will read their work at Robbins Library. Another is the **PSYC-City Reading** with a bunch of local poets to benefit Bridge Over Troubled Waters (nonprofit for homeless and high-risk youth) at Lir. Beer and poems. We like! (The AWP Conference runs March 6-9, check their website for schedule info, and our next issue for in-depth coverage.)
Robbins Library, 700 Mass Ave, Arlington :: 7 pm :: Free :: Lir, 903 Boylston St, Boston :: 8 pm :: $5 suggested donation :: awpwriter.org/awp_conference

FREE EVENTS

THE GAME'S AFOOT: VIDEO GAME ART :: [illegible] :: Boston Cyberarts Gallery, 141 Green St, Jamaica Plain :: March 2 from 11 am to 6 pm; on view through April 14; reception March 8 from 6 to 9 pm :: bostoncyberarts.org/gallerypage

ROCK SHOP #24: BOSTON PRE-SXSW MEET-UP :: [illegible] :: Middle East downstairs, 480 Mass Ave, Cambridge :: March 4 from 6 to 9 pm :: facebook.com/rockshopboston

CVLT :: [illegible] :: Middlesex Lounge, 315 Mass Ave, Cambridge :: March 4 @ 8 pm :: middlesexlounge.us

COMMUNITY ANARCHIST POTLUCK :: [illegible] Lucy Parsons Center, 358A Centre St, Jamaica Plain :: March 5 @ 6:30 pm :: lucyparsons.org

"DEMOCRACY, POETRY, AND PROSE" :: [illegible] :: Democracy Center, 45 Mount Auburn St, Cambridge :: March 6 @ 7 pm :: democracycenter.org

WALTER SMITH III CLINIC :: [illegible] :: Café 939, 939 Boylston St, Boston :: March 7 @ 1 pm :: berklee.edu

greater boston's **best**
T-SHIRTS
polos - hats
hoodies & more
screen printing
embroidery
digital printing
no minimums | fast turnaround
volume discounts | highest quality
state of the art production facility
friendly helpful staff !
call for a **free instant quote** today
Hemlock INK
hemlockink.com
call
1.877.ink.tees
617-625-3460
t shirt printing & embroidery

humpday savings
every Wednesday take
$10 OFF
Massachusetts
Boston • Dedham • Fairhaven
Medford • North Weymouth
Northampton • Northborough
Peabody • Pittsfield • Waltham
and 18 other locations throughout New England
AMAZING
INTIMATE ESSENTIALS

NEXT WEEK: SOUTH BOSTON! WHAT ARE YOUR FAVE SPOTS IN SOUTHIE? LET US KNOW: LISTINGS@PHX.COM OR @BOSTONPHOENIX.

WELCOME TO THE NEIGHBORHOOD

WASHINGTON SQUARE

5 PLACES WE LOVE

If we're drinking in this 'hood, it's likely you'll find us at **Washington Square Tavern**. It's dark and laid-back enough to provide an intimate ambience for a chill hangout but always bustling enough to serve as a guaranteed spot for a fun night out. Plus, it has all the qualities we seek in a neighborhood watering hole: an impressive and lengthy list of beers, late-night noshing (served until 1 am — hello midnight lamb sliders!) and good vibes.
714 Washington St :: 617.232.8989 :: washingtonsquaretavern.com

The fact that, on any given night, **Jimmy's Bar & Oven** is hopping is a testament to how good it is, since the hip, lounge-y pizza joint doesn't have a sign out front, and it's all too easy to stroll past unaware it even exists. Must be word of mouth, then, that's pulling all those hungry patrons in to sip craft beers at Jimmy's high-top tables and feast on gourmet pizzas, salads, and house-made gnocchi.
1653 Beacon St :: 617.277.2774 :: jimmysbarandoven.com

Not in the mood for eye-talian tonight? Head a few doors down to **The Abbey**, where we could eat their truffle fries any day of the week. True, seating is limited, and it can be a bit of a draggy wait for a table weekend nights, but it's worth it for the Abbey's eclectic menu, strong cocktails, and friendly waitstaff (if your wait drags on a bit *too* long, you *might* get a free order of those fries . . . but you didn't hear that from us).
1657 Beacon St :: 617.730.8040 :: abbeyrestaurant.com

Here there be many good eats and drinks. We were bummed when American Craft closed, then we perked up when tapas in the form of Barcelona Wine Bar took its place. But we'd be remiss if we didn't mention one of our favorite places to get hamsauced on fried rice and scorpion bowls the size of buckets. That would be **Golden Temple**, the best huge-ass Chinese joint this side of Kowloon. Did we mention it turns into a club weekend nights, so that those still standing after all that rum punch can dance off their meal?
1651 Beacon St :: 617.277.9722 :: healthyfreshfood.com

Here's the thing about Boston: sometimes it gets really fucking cold. Like, so cold the thought of venturing outside in search of booze to help warm up seems like an epic undertaking. Which is why the fact that **Gimbel's Liquors** delivers our booze right to our doorstep is so awesome. There may be nicer, larger packies in town, but not many that ring our doorbells bearing vodka.
1637 Beacon St :: 617.566.1672

Meet the Mayor

THE PUBLICK HOUSE

1648 Beacon St, Brookline :: 617.277.2880 :: twitter.com/thepublickhouse

Jon Gilman

(foursquare.com/jongilman)

I'm told they offer a significant variety of beer from Belgium here?
They do. I think American craft beer is getting on par with the Belgians, but there's something about like having a Chimay and knowing the same thing was brewed by monks in the 1500s. That's kind of cool, and the Publick House helps relay that experience.

I read on the Internet that Belgium exports more chocolate than anywhere else in the world. What do you think of chocolate?
I love chocolate. Actually, Mystic Brewery, which is local, makes a porter with chocolate in it. The chocolate adds a heaviness and creaminess to the beer. It doesn't taste like a cupcake, but it adds a little bit of dessert flavor.

I also read that Belgium was where Napoleon finally got beat. Do you think he'd enjoy hanging out here?
I don't think Washington Square really wants Napoleon hanging around. I think the scene at the Publick House would be a little too chill for him.

Could George Washington beat Napoleon in a drinking contest?
Um, yes, based on . . . actually, let's just leave it at that.

—BARRY THOMPSON

Want to be interviewed about your Foursquare mayorship? Give us a shout: tweet @bostonphoenix or email listings@phx.com. And for tips, friend us: foursquare.com/bostonphoenix.

DON'T MISS...

We like our **Fireside Chats** like we like, uh, most things: with alcohol. Which is why we dig the cocktails offered by another great area eatery, the Fireplace. Their bi-monthly chats are actually tastings of various wines, spirits, and beers. On the agenda this month: "300th Anniversary – Old Statehouse Boston Massacre with Patriotic Libations & Vittles" (March 2) and Irish Whiskey in honor of St. Patty's (March 16).
Every other Saturday from 3 to 4:15 pm :: $25-$30 :: 1643 Beacon St :: 617.975.1900 :: fireplacerest.com

Washington Square just happens to be one of the very best spots to watch the **Boston Marathon**. Post up with a lounge chair and a cooler of — discreet — beers at the bottom of the big hill at Mile 23, just past Heartbreak Hill, and prepare to revel in other people's athleticism.
April 15 :: baa.org/races/boston-marathon.aspx

Okay, so it's a bit down the road, but it's worth the walk to the Coolidge Corner Theatre when the 11th annual **Independent Film Festival Boston** comes to town. One of this city's finest film fests will screen at the Coolidge, among other theaters, this year.
April 24-30 :: iffboston.org

PHOTOS BY ALISHA KESHAVJEE (THE ABBEY) AND DEREK KOUYOUMJIAN (MEET THE MAYOR)

GETTING THERE
SUBWAY: GREEN LINE (C TRAIN) TO WASHINGTON SQUARE :: BUS: #65

#FF @THEPUBLICKHOUSE @WASHSQTAVERN @BROOKLINETAB @ABBEYBROOKLINE @MARATHON_SPORTS

WORD ON THE TWEET "ANYONE WHO LIKES BAKED GOODS, ATHAN'S IN BROOKLINE WASHINGTON SQUARE HAS THE BEST I'VE EVER TASTED, COOL CAFÉ TOO." VIA @AJSOARES

March is here!

Spring Mania at Attitash Mountain Resort features live bands and après parties outside, plus traditional on-snow Spring Mania events like the Pond Skim and Spread Eagle World Championship. See event dates and details at attitash.com. And also check out skiwildcat.com for a schedule of its spring après events.

VERTICAL VALUE & VARIETY IN ONE TICKET

$9 No joke...purchase a full day lift ticket for just $9 on Monday, April 1

$30 $30 half day lift tickets on Sundays from 12-4 p.m. all season long

$17 17 full day lift tickets for St. Patrick's Day on Sunday, March 17

$40 $40 lift tickets every Friday in March and April

two mountains, one ticket • 20 minutes apart

Attitash Mountain Resort
attitash.com

WILDCAT MOUNTAIN
skiwildcat.com

No other discount may apply to lift ticket discounts; ticket deals available at Attitash and Wildcat Mountain.

SUPERIOR SNOW. GUARANTEED.

LOON Mountain Resort

Whether you have a passion for powder, corduroy cruisers, or technical steeps, you're guaranteed to be carving up superior snow at Loon Mountain Resort. Home to one of the largest and most energy-efficient snowmaking systems in New England, Loon ensures your on-snow experience will be top notch.

SAVE UP TO $25 PER DAY ON LIFT TICKETS!

For just a few dollars more than the cost of a lift ticket, purchase a **FREQUENT SKIER CARD** and you'll get a **FREE** day of skiing and riding, plus great savings on lift tickets all season at Loon (Sunday River and Sugarloaf, too). Save $25 on lift tickets midweek/nonholiday, and $15 on weekends/holidays all winter long!

The sooner you buy, the sooner you start saving!

Purchase yours now at loonmtn.com/phoenix

LOONMTN.COM
LINCOLN, NEW HAMPSHIRE

BALLET FLAMENCO DE ANDALUCÍA

FEW COMPANIES CAPTURE flamenco's essence better than Ballet Flamenco de Andalucía. A blending of Gypsy, Arab, Jewish, and Spanish musical and dance traditions, the art form evolved in Andalusia more than 200 years ago and still flourishes there. When the 17-member troupe performs at the Cutler Majestic Theatre March 1-3, on its first visit to Boston, it will present the US premiere of the full-evening work, *Metáfora*, directed by the acclaimed dancer and choreographer Rubén Olmo.

"It's a tribute to flamenco's full spectrum," Olmo says on the phone from Spain. "We take it from its origins to its most contemporary manifestations." Having studied and collaborated with some of flamenco's greatest dancers and choreographers, he draws from a variety of styles, giving audiences the chance to appreciate flamenco's complexity and variety.

"What people often don't understand," he explains, "is how much technique and preparation is required to perform flamenco well. Most of them have begun dancing as little children. The tendency is to think the performers simply improvise. They do improvise, but if they are to give an emotionally satisfying performance, they must know all the rhythms, and make sure their movements complement the music. Even though it is a dance of the people, born in the streets, it requires as much technique as classical dance."

Divided in two parts, *Metáfora* opens with some of the earliest folkloric styles from the 18th century. In this rich, joyous section, the women wear brilliant flower-patterned shawls and beautiful long-skirted dresses called bata de cola. Dressed in sleek silver suits, the men, chests held high, stamp out rapid rhythms with their feet. In the second half, these exceptional dancers show how flamenco has incorporated movements and ideas from contemporary dance and ballet without ever losing its essence. As sumptuously dressed as in the opening, they move more freely, giving the dances great dramatic sweep. The title of the work comes from Olmo's belief in dance as a metaphor for life.

Olmo chose the celebrated dancer Pastora Galván as guest artist. "She knows all styles, from classic and baroque to the vanguard," he says. Galván will perform the joyful alegrías, one the most complicated flamenco forms — with numerous sections and changes in tempo, mode, and phrase structure — and the fast-paced bulería. "For me dancing flamenco is the best way to communicate," she says. "My favorite moments in life are when I'm on stage."

...VALERIE GLADSTONE

BALLET FLAMENCO DE ANDALUCÍA :: Cutler Majestic Theatre, 219 Tremont St, Boston :: March 1 @ 7:30 pm; March 2 @ 8 pm; March 3 @ 3 pm :: $40-$65 :: 617.876.4275 or worldmusic.org

REMEMBERING THE PAST

How do we remember the past? How does that knowledge influence current events? When Somerville-based Zoe Dance celebrates its 10th anniversary with *Past Is Prelude*, those questions will fill a 50-minute multimedia exploration.

Choreographer Callie Chapman Korn has worked as a web designer, and her technical chops allow her to envision her live choreographies with digital overlay. She remembers that even in her student compositions at Boston Conservatory, she screened VHS video along with the dancing. "I love to manipulate color and texture as well as the movement of bodies," says the Lynn native. "You can control so much of what the audience feels without physical props, and change it up very quickly."

In *Past Is Prelude*, the dancers will be interacting with delayed effects, so that, for instance, a dancer will find herself dancing alongside three images of her past selves.

"I've added historical footage of artists who have changed the world, positively and negatively" by choice or by unintended consequence, Chapman Korn says. Look out for a series of familiar faces, from Albert Einstein and Bob Marley to Liliuokalani, the last queen of Hawaii, and uber-bad guy Charles Manson.

...DEBRA CASH

ZOE DANCE IN PAST IS PRELUDE

Dance Complex, 536 Mass Ave., Cambridge

March 1-3 :: $15-17 :: 781.738.3272 or zoedance.org

CLASSICAL CONCERTS

THURSDAY 28

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY RAFAEL FRÜHBECK DE BURGOS · Hindemith's *Konzertmusik* for strings and brass; Rachmaninoff's Piano Concerto No. 2, with Lang Lang; Bartók's Concerto for Orchestra · Thurs-Sat 8 pm · Symphony Hall, 301 Mass Ave, Boston · $30-$114 · 888.266.1200 or bso.org

BOSTON UNIVERSITY WIND ENSEMBLE CONDUCTED BY DAVID J. MARTINS · Selection of works by Jack Stamp, Boris Pelker, John Mackey, Edgard Varèse, and Stanislaw Skrowaczewski · 8 pm · Tsai Performance Center, 685 Comm Ave, Boston · Free · 617.353.0728 or bostonu.com/efa/music

FRIDAY 1

HILARY HAHN AND CORY SMYTHE · Fauré's Sonata No. 1 in A, Op. 13; Corelli's Sonata No. 4 in F, Op. 5; Bach's Partita No. 2 in D minor, BWV 1004 · 8 pm · Jordan Hall, 30 Gainsborough St, Boston · $65-$85 · 617.585.1260 or celebrityseries.org

THOMAS LELEU · Tuba recital · 6 pm · French Cultural Center, 53 Marlborough St, Boston · $15 · 617.912.0400 or frenchculturalcenter.org

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY RAFAEL FRÜHBECK DE BURGOS · See listing for Thurs

SATURDAY 2

BLUE HERON · Johannes Ockeghem program · 8 pm · First Church Congregational, 11 Garden St, Cambridge · $20-$60; $25 seniors $10 students · 617.547.2724 or blueheronchoir.org

GREGORY TOMPKINS · Violin recital · 3 pm · Goer Place, 52 Goer St, Waltham · $7 · 781.894.2798 or goerplace.org

HAFFNER SINFONIETTA · Mozart's Horn Concerto No. 4, with Marina Krickler; Britten's Simple Symphony; Tchaikovsky's Elegy; Haydn's Symphony No. 83 · 7:30 pm · Korean Church of Boston, 52 Harvard St, Brookline · $15; seniors free · 617.739.2663 or hoffnersinfonietta.org

HARVARD-RADCLIFFE ORCHESTRA · Brahms's Symphony No. 4; Copland's *Lincoln Portrait* · 8 pm · Sanders Theatre, 45 Quincy St, Cambridge · $15-$25; $10 students · 617.496.2222 or ofa.fas.harvard.edu

JEREMY DENK · Works for piano by Bartók, Liszt, Bach, and Beethoven · 8 pm · Jordan Hall, 30 Gainsborough St, Boston · $35-$75 · 617.585.1260 or celebrityseries.org

NEW ENGLAND PHILHARMONIC CONDUCTED BY RICHARD PITTMAN · Peter Child's *Jubal*; Hoffer's Violin Concerto, with Danielle Maddox Vaughn Williams's Symphony No. 6; Gilbert-Sullivan's *Trial* · 8 pm · Tsai Performance Center, 685 Comm Ave, Boston · $25 · 617.353.8726 or nephilharmonic.org

RADIUS ENSEMBLE · Ibert's Entr'acte for oboe and guitar; Copland's Threnody I and II for flute and strings; Beethoven's Septet for winds and strings, Op. 20 · 8 pm · Pickman Hall at Longy School of Music, 27 Garden St, Cambridge · $20; $16 seniors; $10 students · 617.876.0956 or radiusensemble.org

WORCESTER CHORUS CONDUCTED BY CHRISTOPHER SHEPARD · Mozart's Mass in C minor; Haydn's *Missa in Angustiis* · 8 pm · Mechanics Hall, 321 Main St, Worcester · $49; $18 students · 508.752.5608 or mechanicshall.org

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY RAFAEL FRÜHBECK DE BURGOS · See listing for Thurs

SUNDAY 3

BOSTON CIVIC SYMPHONY CONDUCTED BY MAX HOBART · Suite from Prokofiev's *Lieutenant Kijé*, Op. 60; Suite from Kodály's *Háry János*; Brahms's Piano Concerto No. 1 in D minor, Op. 15, with Victor Rosenbaum · 2 pm · Jordan Hall, 30 Gainsborough St, Boston · $38; $33 seniors · 617.585.1260 or csoh.org

ELIOT CHURCH SINGERS CONDUCTED BY CHARLES RAINES · Selection of works by Blow, Humfrey, and Purcell · 3 pm · Eliot Church, 474 Centre St, Newton · $15; $10 students, seniors · 617.244.3639 or eliotchurch.org

ISABEL LEONARD · Soprano recital · 1:30 pm · Isabella Stewart Gardner Museum, 280 the Fenway, Boston · $25; $24 seniors $12 students · 617.278.5156 or gardnermuseum.org

ITZHAK PERLMAN AND CHAZAN YITZCHOK MEIR HELFGOT · Selection of works for violin and voice · 7 pm · Symphony Hall, 301 Mass Ave, Boston · $30-$80 · 617.482.6661 or celebrityseries.org

REVELIA DUO · Beers's Arica; Villa-Lobos's Choros No. 2; Higdon's *Lullaby*; Steuber's *Turnabout*; Schoeler's *Airborne* · 2 pm · Newton Free Library, 330 Homer St, Newton · Free · 617.796.1300 or newtonfreelibrary.net

TUESDAY 5

ENSEMBLE 451 · Brett Abugan's *Lullaby*; Justin Cosinghino's *A Place Ive Never Been*; Ramon Castillo's *Aetifeys*; Heather Gilligan's *Mourning Dove*; Andrew Smith's *Instigator*; Pei-Chun Wang's *Kilter in Gray* · 8 pm · Killian Hall at MIT, 160 Memorial Dr, Cambridge · Free · events.mit.edu

UMASS AMHERST SYMPHONY BAND CONDUCTED BY JAMES PATRICK MILLER · Selection of works by Lilly Luoen, Augusta Reed Thomas, Jayce Ogren, Timothy Mahr, and Bob Margolis · 8 pm · Fine Arts Center at UMass Amherst, 151 President Dr, Amherst · $10; $6 students, seniors · 413.545.2511 or fac.umass.edu/musicanddance

WEDNESDAY 6

OPUS ONE CHAMBER ORCHESTRA · Selection of works by Corelli, Grieg, and Janácek · 8:15 pm · Bezanson Recital Hall at UMass Amherst, 181 Presidents Dr, Amherst · $10; $5 students, seniors · 413.545.2511 or fac.umass.edu/musicanddance

VON BRINGHURST, JAMES DARGAN, YAKOV ZAMIR, AND MATTHEW AUERBACH · Works for soprano, baritone, countertenor, and piano by Wagner and Verdi · 6:30 pm · Church of St. John the Evangelist, 35 Bowdoin St, Boston · Free · 617.227.2342 or stjev.org

THURSDAY 7

BOSTON UNIVERSITY SYMPHONY ORCHESTRA · Busoni's *Berceuse Élégiaque*; Sciarrino's *Shadows of Sounds*; Debussy's *La Mer* · 8 pm · Tsai Performance Center, 685 Comm Ave, Boston · Free · 617.353.8725 or bostonu/efa

IAIN QUINN · Organ recital · 12:15 pm · Adolphus Busch Hall · Harvard University, 29 Kirkland St, Cambridge · Free · 617.496.2222 or fas.harvard.edu/~organ

DANCE! FOR COMPLETE LISTINGS OF DANCE PERFORMANCES, GO TO THEPHOENIX.COM/EVENTS

The BEST 5 weeks of events, parties, music and skiing in the East!

For Full Schedule & Details, Visit VernalEternal.com

mount snow VERMONT

800.245.SNOW
MOUNTSNOW.COM

THE HUMAN STAIN: LIFE AND DEATH IN *MIDDLETOWN*

THE *NEW YORK TIMES* DUBBED Will Eno a "Samuel Beckett for the Jon Stewart generation." But Beckett could whip tedium into an existential poem. So, to a lesser degree, can Eno — as he proved in his 2005 Pulitzer finalist *Thom Pain (based on nothing)*, a startling monologue in which an angry nowhere man shares his bleakly lyrical observations on the downward curve of life.

But *Thom Pain* is an hour long. *Middletown*, which deploys more characters to cover the same ground, is a two-act meditation on birth, death, and the lonely in-between that owes debts to Thornton Wilder and David Lynch. Set in the nondescript burg of the title and written in utterances both random and poetic, the play begins with a Public Speaker welcoming us in an all-inclusive aria that demonstrates Eno's deft way with words. And for a while the play proper delights as an absurdist flight of fancy taking off from *Our Town*, the denizens of Middletown placing their anxieties and wonderments like dollops of ice cream atop the cake of ordinary life. Mary Swanson, newly arrived in town and applying for a library card, is greeted by the librarian: "Good for you, dear. I think a lot of people figure, 'Why bother? I'm just going to die anyway.'"

But despite all the birth, death, and strange encounters going on, *Middletown* starts to flatline. Mary (the only character who is part of a couple but whose husband is never home) and a depressive handyman named John get more stage time than the quirkier characters, among them an apologetically sadistic cop and a hard-drinking mechanic who declares himself a "perfect baby" gone wrong. And in the second act, the metaphors get as literal as the furnishings, *Waiting for Meaning* morphing into *General Hospital*.

Moreover, Doug Lockwood's production for Actors' Shakespeare Project, though well acted by a cast hovering between the sincere and the surreal, is too anchored in dingy realism to capture the heightened, even magical elements of the work. A hometown astronaut here inhabits space by perching atop a ladder to tell Houston that Middletown doesn't look so lonely when viewed from what Wilder calls "the Mind of God." I could have used a few stars — or the utterly stripped-down approach that spells universality in *Our Town*.

—CAROLYN CLAY

MIDDLETOWN ▸ Theater at the Cambridge YMCA, 820 Mass Ave, Cambridge ▸ Through March 10 ▸ $33-$50 ▸ 866.811.4111 or actorsshakespeareproject.org

PLAY BY PLAY

COMPILED BY MADDY MYERS

OPENING

CLYBOURNE PARK › M. Bevin O'Gara directs the SpeakEasy staging of Bruce Norris's biting political comedy written in response to Lorraine Hansberry's play *A Raisin in the Sun*. Norris's play includes scenes that take place before and after the plot of Hansberry's work, casting a new light on the story and transforming it into a commentary on race, real estate, and gentrification. › March 1-30 › Calderwood Pavilion at the Boston Center for the Arts, 527 Tremont St, Boston › $25-$52 › 617.933.8600 or speakeasystage.com

THE LOVER › McCaela Donovan, Joe Short, and Juan C. Rodriguez star in Bridge Repertory Theater's debut production. Shana Gozansky directs this Harold Pinter one-act about an unusual love triangle. › March 2-17 › Calderwood Pavilion at the Boston Center for the Arts, 527 Tremont St, Boston › $25; $15 students › 617.933.8600 or bridgerepofboston.com

OPERATION EPSILON › The Nora Theatre Company stages the world premiere of Alan Brody's new play, which Catalyst Collaborative@MIT recently performed as a staged reading. Andy Sandberg directs the production of this drama about the end of World War II and America's interrogation of Hitler's "Uranium Club" about Germany's plan to make an atomic bomb. › March 7-April 28 › Central Square Theater, 450 Mass Ave, Cambridge › $15-$45 › 866.811.4111 or centralsquaretheater.org

A RAISIN IN THE SUN › Huntington Theatre Company presents Lorraine Hansberry's 1959 classic drama about a struggling African-American family living on the South Side of Chicago and yearning for a better life. Liesl Tommy directs. › March 7-April 7 › Boston University Theatre, 264 Huntington Ave, Boston › $30-$95 › 617.266.0800 or huntingtontheatre.org

NOW PLAYING

BLOOD KNOT › The Boston Center for American Performance stages Athol Fugard's drama about two biracial brothers growing up under South African apartheid. One of the brothers is fairer-skinned than the other, which allows him certain privileges. Thomas Martin directs. › Through March 2 › Boston University Theatre, 264 Huntington Ave, Boston › $20; $15 students › 617.933.8600 or bu.edu/cfa/bcap

FRANK MCCOURT'S THE IRISH AND HOW THEY GOT THAT WAY › *Angela's Ashes* it's not. But neither is this revue with text by Frank McCourt, first produced in the immediate wake of his Pulitzer-winning success, a thing for the ash heap. Its abbreviated history of the Irish and Irish-American experience is by necessity rudimentary and partisan, with the potato, the hooch, and abuses by the English taking pride of place. But the heart of the piece is its catalogue of Irish tunes, from the inevitable "Danny Boy" and "Finnegan's Wake" to U2's "Still Haven't Found What I'm Looking For," spiritedly rendered here by a cast of six versatile singer/instrumentalists. The voices are unadorned and pretty, and it's a pleasure to hear them in a small space without amplification. "We are the music makers," the text declares. And though there are certainly songbirds of other ethnicities, this sextet does nothing to disprove that assertion. › Through March 10 › Davis Square Theatre, 255 Elm Street, Somerville › $39-$42 › 800.660.8462 or davissquaretheatre.com

THE GLASS MENAGERIE › Tony winner John Tiffany's tender and moody revival of Tennessee Williams's timeless Depression-set "memory play" for American Repertory Theater appears suspended in a somber universe. Williams's paean to fragility and endurance offers a poignant if sardonic portrait of a writer in the painful making — and of that immortal if antiquated Southern Tiger Mom whose time was crumbling even as she lived and loved it. Amanda is essayed here by erstwhile ART leading lady Cherry Jones, but the two-time Tony winner, doggedly charming in her antebellum tatters, is but first among equals. Zachary Quinto is a brooding if quicksilver Tom, his sad fondness for his damaged sister palpable. As Laura, who literally slides in and out of the play through the couch cushions, Celia Keenan-Bolger is a trembling whiff of a girl fiercely trying to come out of her shell. And Brian J. Smith is all bonhomie and compromised dreams as the Gentleman Caller. › Through March 17 › Loeb Drama Center, 64 Brattle Street, Cambridge › $25-$55 › 617.547.8300 or americanrepertorytheater.org

THE GOOD PERSON OF SETZUAN › Fort Point Theater Channel presents Kelly Chick, Alan Sevigny, and Jeff Marcus in the Tony Kushner adaptation of Bertolt Brecht's play about love, money, and politics, written during the rise of fascism in Europe. Christie Lee Gibson directs the staging, which will feature music composed by Nick Thorkelson, performed by a four-piece band. › Through March 9 › Fort Point Theatre Channel, 10 Channel Center St, Boston › $9-$18 › 617.423.1273 or fortpointtheatrechannel.org

JERSEY BOYS › Des McAnuff directs this Broadway Across America tour of the award-winning musical about the '60s rock and roll band Frankie Valli and The Four Seasons. Joseph Leo Bwarie stars as Frankie Valli. › Feb 21 Through March 3 › Colonial Theatre, 106 Boylston St, Boston › $34-$154 › 617.482.9393 or citicenter.org/shows/lists/

LIFE OF RILEY › Sir Alan Ayckbourn has written more than 70 plays, most of which turn on an intricate trick of chronology or geography. The less impressive gimmick in his 2010 *Life of Riley* is that the titular character never appears. Instead, as Riley shuffles off this mortal coil in the wings, we are privy to his effects, past and present, on the lives and relationships of the folks on stage, mostly middle-aged middle-class English suburbanites who have been his foible-ridden friends, lovers and companions in amateur theatrics. Well, that sounds like a typically rueful Alan Ayckbourn comedy all right, but this one is a bit yesterday's adultery — and made uncomfortable by the revelation that the soon-to-be-lamented Riley, eulogized as "a joyful man in a joyless world," is, in fact, a total cad. David J. Miller's staging for Zeitgeist Stage Company is lively, but hampered by performances somewhat overworked (though Angela Smith's Monica is beautifully modulated). Zeitgeist has had myriad success with Ayckbourn's lesser-known later works, but sometimes it's best to quit when you're ahead.

—CAROLYN CLAY

LIFE OF RILEY › BCA Plaza Black Box, 539 Tremont St, Boston › Through March 2 › $20-$30 › 617.933.8600 or bostontheatrescene.com

LUNGS › Bridget Kathleen O'Leary directs Duncan Macmillan's comedy about making pro-environmentalist choices without becoming miserably obsessed with the impossibility of eliminating one's carbon footprint. Liz Hayes and Nael Nacer co-star in the Lungs Company staging, hosted by New Rep. › Through March 10 › Arsenal Center for the Arts, 321 Arsenal St, Watertown › $36 › 617.923.8487 or newrep.org

METAMORPHOSIS › David Farr and Gisli Orn Gardarsson co-direct their theatrical adaptation of Franz Kafka's novella, collaboratively staged by Iceland's Vesturport Theater and London's Lyric Hammersmith theatre. Gardarsson also stars as Gregor. › Through March 3 › Paramount Theatre, 559 Washington St, Boston › $25-$75 › 617.824.8000 or artsemerson.org

MILDRED FIERCE › James M. Cain meets George M. Cohan in *Mildred Pierce*, Ryan Landry and the Gold Dust Orphans' hoofing hoot of a riff on the 1945 Joan Crawford film based on Cain's novel about a greedy, artsy Bad Seed and her self-flagellating, if money-making, martyr mom. Who knew that what *Mildred Pierce* needed were song, dance, and the multi-talented Varla Jean Merman (Jeffery Roberson), as formidable — if not quite as masculine — a femme as Crawford? The combination of hard boil and soft-shoe in this Orphans extravaganza is irresistible — as are the twinkling city lights and architectural miniatures of Amelia Gossett and Lauren Duffy's movie-poster-papered set, Scott Martino's endless array of big-shouldered, cinch-waisted, Crawford-worthy costumes, and the spirited tap routines choreographed by Delta Miles (including a bankruptcy number featuring dancing vultures). Parodist Landry *lives* at the intersection of Old Hollywood and film noir, and the Orphans are so droll and energetic in this one that the real Crawford would have wanted to adopt them. Just hold the coat hangers — they might damage the sequins. › Through March 17 › Machine, 1254 Boylston St, Boston › $40-$50 › 800.838.3006 or brownpapertickets.com

STONES IN HIS POCKETS › Lyric Stage presents Marie Jones's 1996 two-hander about a rural Irish village invaded by a film crew. Daniel Berger-Jones and Phil Tayler play all the parts. Courtney O'Connor directs. › Through March 16 › 140 Clarendon St, Boston › $25-$58 › 617.585.5678 or lyricstage.com. Lauren DiTullio's review at thePhoenix.com/theater

LAB RAT

MAYBE BECAUSE HE'S ONE HIMSELF, Alex Karpovsky has a knack for making movies about obsessives. Usually they are of the neurotic, funny, sad-sack variety — semi-auto biographic characters like the hapless indie filmmakers in *The Whole Story* (2005) and in his recent feature, *Red Flag*. They are neurotic and solipsistic, but in the end the only lasting harm they do is to themselves. Not so in *Rubberneck*, a disturbing and deceptively subtle psychological thriller that outshines similar recent efforts by established masters Steven Soderbergh (*Side Effects*) and Park Chan-wook (*Stoker*). Not many laughs in this story about a researcher in a Boston-area laboratory, played by Karpovsky, who turns an ill-considered one-night stand into an existential catastrophe.

+++1/2

RUBBERNECK

Directed and written by Alex Karpovsky :: With Alex Karpovsky, Jaime Ray Newman, Dennis Staroselsky, Amanda Good Hennessey, and Dakota Shepard :: Tribeca Films :: 85 minutes

Brattle Theatre

March 1-3

As Paul, the scientist, Karpovsky demonstrates an acting depth and range that might surprise those familiar with him only from his role as the beloved asshole Ray on the HBO hit *Girls*. At first his nerdy techie seems appealing, if distant; far less creepy than, say, Norman Bates at the beginning of *Psycho*. Paul can join the give and take of the ironic small talk at a Christmas office party, enough to charm his fellow worker Danielle (Jaime Ray Newman) into a frivolous carnal weekend. Not frivolous for Paul, however, who doesn't take it well when Danielle blows him off.

Then comes the ominous "eight months later" subtitle. At work, no one notices that Paul has taken an inward turn for the worse. He's still brooding over Danielle's rejection, covertly watching her when she flirts with a new employee. The viewer, though, shares his suffering with increasing, suffocating intensity. Karpovsky achieves this not so much with close-ups, but indirectly, showing Paul off to the side or in the background, spying and glowering. Like the guinea pigs that he caresses and dissects, Paul is barely acknowledged, absorbed into settings that are as sterile and oppressive as the laboratory. Like Roman Polanski in *The Tenant* and *Repulsion*, Karpovsky makes his protagonist more sympathetic as he becomes more dehumanized.

That isn't to say he doesn't do terrible things. At a certain point, Paul's actions become unforgivable, and Karpovsky's ploy to make them at least comprehensible seems a little contrived. Not so Paul's final reconciliation, which, rubberneckers ourselves, we watch with compassion and horror.

—PETER KEOUGH

SHADOW OF THE MASTER

Park Chan-wook, whose Korean films *Oldboy*, *Thirst*, and others have earned him cult status in the West, acknowledges the similarities between his first Hollywood movie, *Stoker*, and Alfred Hitchcock's *Shadow of a Doubt*. Call it an homage, since a Hitchcock film convinced him to become a director.

"When I was going to university in Korea," he told me via a translator over the phone, "I was trying to summon the courage to be a filmmaker. It was during a screening of *Vertigo* that I decided that, yes, I would dedicate my life to filmmaking."

Unlike most of Hitchcock's films, though, *Stoker* is not so much suspenseful as it is hypnotic. "I attribute that to the dreamlike imagery and the rhythm of it, the leisurely pace," Park explained. "I would describe the film as a dream, and this is the quality I am really inspired by."

Sometimes, it appears, his vision was a bit too dreamy for the studio. "When it comes to the first murder you see in the film," he recalled, "originally I planned not to show it on screen. They suggested that I think about it."

Though some scenes in his movies might suggest otherwise, Park actually feels squeamish when it comes to violence. What scene in his films did he find most difficult to watch? "In *Sympathy for Lady Vengeance* where the protagonist's Achilles tendon is cut," he recalled. "That was disturbing."

—PK

REVENGE PLAY

PARK CHAN-WOOK takes his time terrifying an audience. At the beginning of *Stoker*, his first film made in Hollywood, his heroine shares some reflections on growing up while the camera lingers on lovely red blossoms by the roadside. When Park returns to the image at the end of the film, it packs a wallop. For some, the wait may be too long. Here revenge is not just served cold; it's practically frozen. But the power of the dream-like imagery lingers, and the horror felt is not visceral, but metaphysical.

Park narrates with wry obliqueness, many flashbacks and bold visual links. I can't think of a recent film with as many match cuts, and certainly none this poetic. Teenaged India Stoker (Mia Wasikowska), never an easy child, becomes impossible when her father dies in a car crash. She fetishizes saddle shoes, refuses to be sociable at her 18th birthday party, and studies *The Encyclopedia of Funerals and Mourning*. "Don't be morbid," her flighty mother, Evie (Nicole Kidman), says. This is hardly surprising, though, when you consider India's favorite pastime used to be hunting with dad and stuffing the kill for trophies.

+++

STOKER

Directed by Park Chan-Wook :: Written by Wentworth Miller and Erin Cressida Wilson :: With Mia Wasikowska, Matthew Goode, Nicole Kidman, Dermot Mulroney, and Jackie Weaver :: Fox Searchlight :: 100 minutes

Kendall Square

Then a specter appears on the edge of the cemetery at her father's burial, almost like her own bad thought. It's Uncle Charlie (Matthew Goode), who, like his namesake in Hitchcock's *Shadow of a Doubt*, comes out of nowhere, ingratiates himself instantly, and is up to no good. Evie clings to the stranger. India is ambivalent: she's suspicious, but curious, too, especially when people start getting murdered.

This all takes place at the spooky Stoker estate, and Park seems to be using his cultural unfamiliarity to an advantage, creating a witty, menacing landscape of the mind. Reminiscent sometimes of David Lynch, sometimes of Charles Addams, *Stoker* has tonal troubles. Shot for shot, though, it has few rivals in evoking the terror and delight of a deranged mind.

_PETER KEOUGH

From the people that brought you **FOOD, INC.**

"AN ENGAGING AND ENRAGING companion piece to 'Food, Inc.'" - Variety

"FORCEFULLY MAKES THE CASE that hunger has serious economic, social and cultural implications for the nation." - Los Angeles Times

a PLACE AT THE TABLE

PG-13

participant media

magnolia pictures

EXCLUSIVE ENGAGEMENT STARTS FRIDAY, MARCH 1

LANDMARK THEATRES KENDALL SQUARE Cambridge 617-621-1202

takepart.com/table • #TakeYourPlace

ACADEMY AWARD® NOMINEE

BEST DOCUMENTARY FEATURE

ONE OF THE BEST FILMS OF THE YEAR

Kenneth Turan, LOS ANGELES TIMES · Manohla Dargis, THE NEW YORK TIMES · Lisa Schwarzbaum, ENTERTAINMENT WEEKLY

BEST DOCUMENTARY PICTURE — PRODUCERS GUILD OF AMERICA

WINNER BEST DOCUMENTARY — NATIONAL SOCIETY OF FILM CRITICS · LOS ANGELES FILM CRITICS ASSOCIATION

ONE OF THE TOP 5 DOCUMENTARIES — THE NATIONAL BOARD OF REVIEW

"AMAZING. IT IS HARD TO IMAGINE A MOVIE ABOUT THE MIDDLE EAST THAT COULD BE MORE TIMELY OR MORE PAINFULLY URGENT." –A.O. Scott, THE NEW YORK TIMES

THE GATEKEEPERS

A FILM BY DROR MOREH

WWW.SONYCLASSICS.COM SONY PICTURES CLASSICS

EXCLUSIVE ENGAGEMENTS START FRIDAY, MARCH 1

COOLIDGE CORNER Brookline 617-734-2500 · LANDMARK THEATRES KENDALL SQUARE Cambridge 617-621-1202 · WEST NEWTON CINEMA West Newton 617-964-6060

VIEW THE TRAILER AT WWW.GATEKEEPERSMOVIE.COM

PHX PICKS >> CAN'T MISS

FRI 1

• **FILM = ACTIVISM** Japanese documentary filmmaker Masao Adachi not only preached revolution in his fiery agit-prop films, he practiced it too, following up his pro-Palestinian-resistance newsreel/screed *Red Army/PFLP: Declaration of World War* (1971; 9 pm) by abandoning film to join the Japanese United Army in Lebanon, where he was arrested in 2002. The Harvard Film Archive four-day series **Film = Activism: The Revolutionary Underground Cinema of Masao Adachi** (March 1-4) will screen that film and others, including *Prisoner/Terrorist* (2007; March 3 @ 7 pm). Adachi's first film in 35 years, which he will discuss via Skype.
Harvard Film Archive, Carpenter Center, 24 Quincy St, Cambridge :: 7 pm :: $12 :: 617.495.4700 or hcl.harvard.edu/hfa

• **REFLECTED RAY** Booze, drugs, sex, and genius — the life of the late great auteur Nicholas Ray, director of *Rebel Without a Cause*, *In a Lonely Place*, and many other iconic masterpieces, had the stuff of several Hollywood legends, and his wife Susan was there for a lot of it. She'll be a guest of *Phoenix* critic Gerald Peary at BU Cinémathèque's **An Evening with Susan Ray**. They'll screen and discuss Ray's last effort, *We Can't Go Home Again* (1974), which he made in collaboration with his students at SUNY Binghamton.
BU Cinémathèque, Boston University College of Communication, 640 Comm Ave, Boston :: 7 pm :: Free :: 617.353.3450 or bu.edu/com/academics/film-tv/cinematheque

MON 4

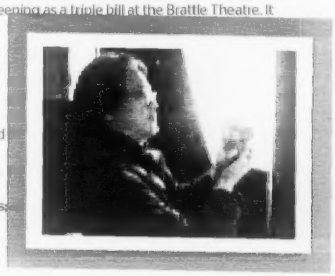
• ***DOWN BY LAW*** It's hard to believe, after *Life Is Beautiful* and all the other the unwatchable films he has made since that inexplicable Oscar winner, but Roberto Benigni used to be a funny guy. At least, he is in Jim Jarmusch's *Down by Law* (1986), where he, Tom Waits, and John Lurie play a trio of prison mates who escape and torment themselves as they slog through the Louisiana bayous in a hilarious search for some kind of redemption. Undoubtedly, Benigni's onscreen comedy highpoint came in the scene where he's chanting, "I scream / You scream / We all scream / For ice cream!"
Coolidge Corner Theatre, 290 Harvard St, Brookline :: 7 pm :: $10 :: 617.734.2501 or coolidge.org

TUE 5

• ***THE BITTER BUDDHA*** The title *The Bitter Buddha*, a documentary about alt-comic Eddie Pepitone, sums up a certain style of standup comedy: a core of Zen calm surrounded by snide hilarity. This wacked-out, veteran comic's comic has not attained the marquee status of some of those he has inspired, many of whom, including Sarah Silverman, Zach Galifianakis, and Patton Oswalt, are interviewed in the film to explain his impact and appeal. Or you can just ask Pepitone himself, who will attend the screening with the director, Steven Feinartz.
Regent Theatre, 7 Medford St, Arlington :: 7:30 pm :: $12; $10 advance :: 781.646.4849 or regenttheatre.com

WED 6

• **VENGEANCE TRILOGY** Many of you will get your first taste of the visionary, disturbing, and seductive cinema of Park Chan-wook with his first Hollywood film, *Stoker*, which opens Friday (see pages 60-61). For the full course, you should sample his **Vengeance Trilogy**, which will be screening as a triple bill at the Brattle Theatre. It includes *Sympathy for Mr. Vengeance* (2002; 4:30 p.m), in which a black-market kidney is just the gruesome beginning; *Oldboy* (2003; 7 pm), justly praised for its cephalopod-eating sequence and claw-hammer rampage; and *Lady Vengeance* (2003; 9:30 pm), with a scene involving a sliced Achilles tendon that Park himself says he has a hard time watching.
Brattle Theatre, 40 Brattle St, Cambridge :: $9.75; $7.75 students; $6.75 seniors :: 617.876.6837 or brattlefilm.org, Cambridge :: $9.75; $7.75 students; $6.75 seniors :: 617.876.6837 or brattlefilm.org



NEW REVIEWS

++1/2 **DARK SKIES** "Two possibilities exist: either we are alone in the universe or we are not. Both are equally terrifying." Arthur C. Clarke's quote is the first thing we see in this spare new thriller from writer/director Scott Stewart (*Legion*), so it comes as little shock when a "Grey" appears, even if the superbly off-kilter sound design adds effective juice to that first scream-inducing moment. Nothing, coming after quite tops it in a film that borrows liberally from *Close Encounters of the Third Kind*, *Poltergeist*, *Paranormal Activity*, *Signs*, and even *The Birds*. What it lacks in originality, it almost makes up for with strong performances from the Family Under Siege: Keri Russell and Josh Hamilton as Lacy and Daniel Barrett, recession-battered parents of Jesse (Dakota Goyo) and Sam (Kadan Rockett). J.K. Simmons as a resigned E.T. expert is just gravy. The paranoia driving Daniel to a gun shop before the Fourth of July—set finale adds a welcome dose of social satire.

—Brett Michel

+++1/2 **THE GATEKEEPERS** Inspired by *The Fog of War*, in which Errol Morris got Robert McNamara to talk candidly about his policy role in Vietnam, filmmaker Dror Moreh contacted past heads of the Shin Bet, Israel's internal security force, asking if they'd speak on camera about their controversial work. Perhaps because Moreh had made a fair-minded documentary on Ariel Sharon, six "gatekeepers" of the Shin Bet agreed to his proposition, and the result is a remarkable behind-the-scenes peek at how Israel's in-house CIA/FBI has operated, both honorably and questionably, from the Six-Day War until now. Those interviewed are all highly intelligent, strikingly articulate, and, for the most part, principled individuals. And almost all concede to dirty work of which they are not proud, in dealing too harshly at times with militant Palestinians and in letting Israeli ultra-rightists get away with obvious crimes. Great cinema journalism. *The Gatekeepers* was the National Society of Film Critics' winner for Best Documentary of 2012.

—Gerald Peary

+++ **HABIBI** As seen in Susan Youssef's wrenching *Habibi*, it is not easy being a poet in Palestine. Qays (Kais Nashif) writes poems on walls expressing his love for Layla (Maisa Abd Elhadi), whom he met in a lit class at the university. But her family has pledged her to

a rich man, and her brother, who has become a fanatic member of Hamas after his friend was shot by an Israeli, wants to kill Qays for tainting his sister's name with his muse-inspired graffiti. Based on a 9th-century poem about similar lovers at the mercy of historical turmoil, Youssef's debut film captures the ecstasy and desperation of frustrated passion as it presents a desolate portrait of Palestine today. In a heartbreaking scene, after finding refuge in Gaza on the beach, the couple are caught by a roving gang of morality police, and Layla counters their condemnatory quotes from the Quran with the Prophet's words of compassion. To no avail. Their love might be doomed, but with young filmmakers like Youssef defying tyranny and intolerance with art, the poetry will endure. › › ›

_Peter Keough

+1/2 LET MY PEOPLE GO! › First-time French director Mikael Buch makes it easy to categorize his characters in this sometimes funny, often strident farce. People are Jewish, goyish, gay, straight, Finnish, French, old, young, or some combination of the above — though they all share a neurotic whininess. Reuben (a fluttery Nicolas Maury), for example, is very gay. He's also French and Jewish, and has found his paradise in a cartoon-colored Finnish town where he lives with his blond boyfriend and works as a Tati-esque postman. Then, in a scene oddly evoking both *A Simple Plan* and *Pee-wee's Big Adventure*, the serpent enters Eden in the form of a package containing 200,000 euros. For vague and contrived reasons Reuben then must return to Paris, where his family prepares for Passover, and there everything unravels into a mess of spilled secrets and heavy-handed gags. Though the film alludes repeatedly to the story of Exodus, it remains bound to hysterical stereotypes and hyperbolic plotting. › › ›

_Peter Keough

+++1/2 THE LITTLE FUGITIVE (1953) › It's the 60th anniversary of this pioneering American independent feature, which greatly influenced both cinema vérité documentarians and the French New Wave. The story couldn't be simpler: a 7-year-old Brooklyn boy, Joey (Richie Andrusco), runs away from home for a day and night to Coney Island, until his brother finds him. The freckle-nosed Andrusco seems oblivious to the camera, and he's a radiant, expressive free spirit — chowing down on hot dogs and watermelon, checking out sundry people on the beach, gleefully jumping from carnival ride to ride. Rarely has a film offered such an authentic child's-eye view of the world, thanks to the handheld 35mm camerawork of Morris Engel and the astute editing of Ruth Orkin, husband-and-wife street photographers turned superb first-time filmmakers › ›

_Gerald Peary

+1/2 PHANTOM › Simultaneously bizarre and banal, director Todd Robinson's military procedural seems designed to please no one. Ed Harris and William Fichtner star as the commanders of a Cold War–era Soviet sub, making a final journey before retirement. What starts as a training mission ends up as a struggle for the nukes on board, with our stars battling — New York/New Jersey accents in tow, hilariously — for the fate of the world. Borderline impenetrable jargon-based dialogue sets the static tone, but it's broken by melodramatic overtures — this is the kind of movie where someone uses their dying breath to say, "You *have* to pick a side." And then there are Harris's drunken epileptic incidents; overloaded on rum and racked with guilt, his hallucinations leave *Phantom* looking like a Kenneth Anger movie. The crass Americanization invalidates the detail; the silly melodrama invalidates the realism of the script; and a climactic spiritualist conceit leaves it all feeling like self-parody. *Crimson Tide* this isn't. › ›

_Jake Mulligan

++1/2 A PLACE AT THE TABLE › Directors Kristi Jacobson and Lori Silverbush cover a lot of ground in their heartbreaking documentary examining the hunger experienced by nearly 50 million Americans, but at less than 90 minutes, it feels a bit overstuffed. Even though they focus on three separate individuals — Rosie, a second-grader from Colorado who can't concentrate in school due to stomach cramps; Tremonica, an overweight second-grader from Mississippi who's on a diet of empty calories stemming from the cheap, processed foods that her single mom barely affords; and Barbie, another single mother who dreams of providing a life away from the poverty she grew up with in Philadelphia — they hit their bullet points over and over. "Food insecurity" is how this film from social-issue producers Participant Media refers to the growing epidemic of malnourishment. Well-nourished Tom Colicchio of *Top Chef* and actor Jeff Bridges lend their testimonies to the human stories of hunger. › ›

_Brett Michel

++ SNITCH › Dwayne "The Rock" Johnson idles through this Ric Roman Waugh–directed action thriller as John Matthews, a construction company owner who infiltrates a cartel to persuade the DEA to set free his wrongly imprisoned son. Johnson's character is more vulnerable than his usual brute — Matthews is mugged, held at gunpoint, forced to do drugs — but his flinty expressions and delivery don't show it. More versatile is Jon Bernthal as one of his employees, a tense two-striker who's trying to stay clean but can't resist introducing his boss to the back alleys when money's on the table. Though Waugh adeptly raises the stakes as the duo's schemes snowball, the tension dissipates like a plume of spilled cocaine during the too-brief final shootout. But hey, at least you get to see the Rock blast thugs with a shotgun and maneuver a semi with blown-out tires — at the same time. › ›

_Scott Sugarman

++ THE SWEENEY › No single subgenre is as tired as "loose-cannon cop breaks the rules to bring down a band of ruthless criminals." So director Nick Love tries to liven this British policier up with a number of faux-Christopher Nolan flourishes — the oft-ripped-off *Inception* horns herald the bad guys' arrival, helicopter flybys transition us from scene to scene, and the color palette is as cold as Batman's cowl (also much like a Nolan film: the women are here only to look pretty and to serve as tragedy fodder). But even with its superhero influence and foreign setting, this is the same old shtick: angry veteran Jack Reagan (Ray Winstone) is hot on the trail of some murderous bank robbers. He steps over the line once too often, ends up disowned by the force, and has to finish the investigation in his own pseudo-fascistic way. *The Sweeney* was originally a 1970s TV show, but with the archetypal characters, the rote plot, and the nondescript gunfights, it feels more like an adaptation of a video game. › ›

_Jake Mulligan

MORE MOVIES
FOR MORE REVIEWS OF FILMS IN THEATERS THIS WEEK, GO TO THEPHOENIX.COM/MOVIES

NOW PLAYING

++ BEAUTIFUL CREATURES › 2013 › Visit thePhoenix.com/movies for a full review. › ›

++ ESCAPE FROM PLANET EARTH › 2013 › Visit thePhoenix.com/movies for a full review. › ›

+++ 56 UP › 2012 › Visit thePhoenix.com/movies for a full review. › ›

GALAXY [GINGAKEI] › 1967 › Slice of Japanese post-war experimental cinema from director Masao Adachi. A young man's car breaks down on the side of the road in a remote seaside locale, sending him through a series of hypnotic and strange hallucinations. › › › ›

++ A GOOD DAY TO DIE HARD › 2013 › Visit thePhoenix.com/movies for a full review. › ›

++1/2 HAPPY PEOPLE: A YEAR IN THE TAIGA › 2010 › Visit thePhoenix.com/movies for a full review. › › ›

++1/2 HOW TO RE-ESTABLISH A VODKA EMPIRE › 2012 › Visit thePhoenix.com/movies for a full review. › ›

JACK THE GIANT SLAYER › 2013 › Bryan Singer's loose adaptation of the timeless fairy tale stars Nicholas Hoult as Jack, a young farmhand who accidently rekindles an ancient war between humans and a race of giants when he opens a gateway between the two worlds. Ewan McGregor, Stanley Tucci, and Ewen Bremner also star. › ›

++1/2 JOHN DIES AT THE END › 2012 › Visit thePhoenix.com/movies for a full review. › ›

THE LAST EXORCISM PART II › 2013 › Supernatural sequel directed by Ed Gass-Donnelly. Ashley Bell reprises her role as Nell Sweetzer and this effort picks up where the first one left off, with Nell attempting to rebuild her life after her horrific encounters. › ›

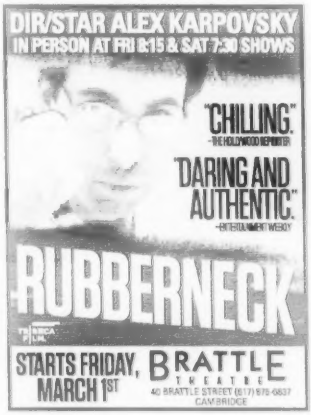
+++ THE LAST REEF 3D: CITIES BENEATH THE SEA › 2012 › Visit thePhoenix.com/movies for a full review. › ›

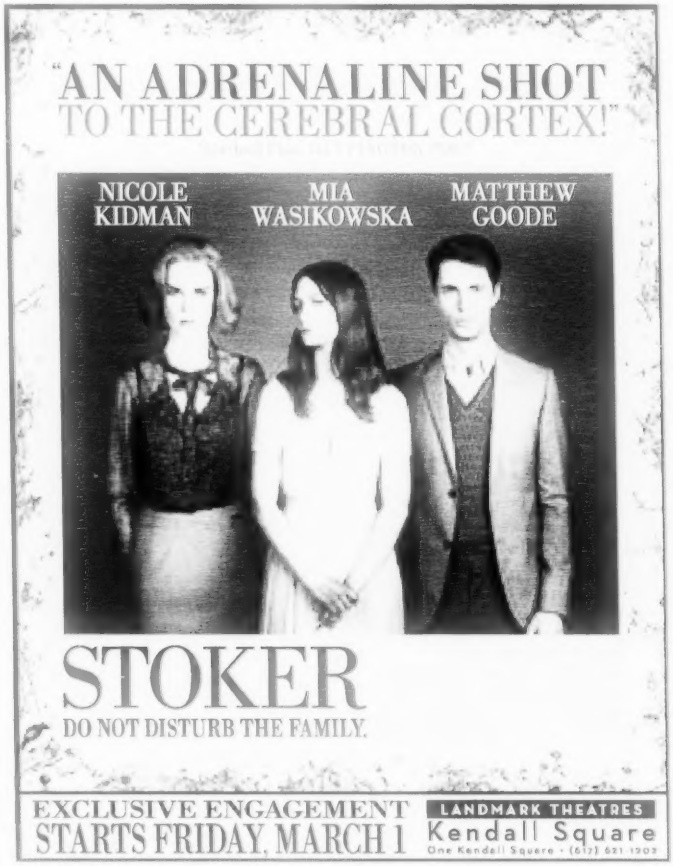
+++ THE OSCAR NOMINATED SHORT FILMS 2013: LIVE ACTION AND ANIMATED › Visit thePhoenix.com/movies for a full review. › ›

++ QUARTET › 2012 › Visit thePhoenix.com/movies for a full review. › ›

+1/2 SAFE HAVEN › 2013 › Visit thePhoenix.com/movies for a full review. › ›

21 AND OVER › 2013 › Teen comedy directed by the writing team behind *The Hangover*. The film stars Justin Chon, Skylar Astin, and Miles Teller as a group of best friends celebrating a 21st birthday via a night of humiliation, over-indulgence, and debauchery. › ›





WFNX WHAT'S F'N NEXT Listen live at wfnx.com

NOW PLAYING ON WFNX.COM
ALT-J "FITZPLEASURE," "BREEZEBLOCKS"

ALT-J, LEEDS, UNITED KINGDOM

Bands that have taken home the United Kingdom's Mercury Prize in the past have included Suede, Pulp, Primal Scream, and Arctic Monkeys. Typically, it's a controversial award to win, and the winner is rarely the most popular. Alt-J picked up the 2012 edition in November for *An Awesome Wave* (Infectious), and it was met with immediate backlash. *Telegraph* journo and *Killing Bono* author Neil McCormick was most derisive, saying of the victory, "The prize nobody cares about was won by a band nobody really loves."

That might not be entirely true. Although the record wasn't paid much attention to right after its May release, there has been an organic buzz about the English foursome with the unique art-rock sound. "We read our press — I like reading what people say about us whether it's good or bad," guitarist Gwil Sainsbury says via phone. "It doesn't really hurt, because I feel that at the end of the day all sorts of press is good press. For us, it's just good to get another article talking about us." Calling the win a "shocking blur," Sainsbury says the group "wanted to make a record, but beyond that we didn't really have any goals or any real expectation. Most of our expectation is that people wouldn't really get it and we'd be a one-album band."

Dubbed "boffin rock" by some, and "smart rock" by others, Alt-J (the moniker comes from pressing those two keys on a Mac, which results in the Delta sign, representing change) don't sing about girls in cars, or cigarettes and alcohol, but rather cult novels and onetime French colonies. Curious topics, to a degree. Sainsbury shrugs off any negativity. "If you're told something is really bad, I think it's quite good, because people want to hear how bad it is."

_MICHAEL CHRISTOPHER » MICHAELCHRISTOPHER22@GMAIL.COM

PHOTO BY ORDY

ALT-J :: Paradise Rock Club, 967 Comm Ave, Boston :: March 2 + 3 :: 8 pm :: 18+ :: SOLD OUT :: 617.562.8800 or thedise.com

FOXYGEN BECOME NEW AMBASSADORS

LOS ANGELES-BASED DUO FOXYGEN have received a healthy dose of attention following January's Jagjaguwar release of *We Are the 21st Century Ambassadors of Peace & Magic*. Much of this spotlight has shone in the form of acclaim, some of it the opposite. But to guitarist/songwriter Jonathan Rado, it's just a lot of overthinking on everyone's part. "People who like the album try to dissect every little influence, and those who rip on us think we're just some buzz band trying to break onto the scene by doing the vintage-rock thing," says Rado. "Musically, I don't even think we take ourselves that seriously. We just want to make fun music."

Foxygen wear their affinity for the '60s and all things glam on their sleeves, but that hasn't prevented them from releasing one of the most original albums of 2013 thus far. Rado's casual outlook aligns with the band's recording process for *Ambassadors of Peace & Magic*. Whereas on previous releases Foxygen have taken their time experimenting with ways to use the studio, this album was written in a week, and recorded just as fast. Of course, Rado and bandmate Sam France still feel like they could have toiled over the creative process a bit longer, but according to Rado, "It's the first time we've acted and recorded like a real band."

The two gents recognize Foxygen as their career, but they've had a non-professional attitude about approaching music on their own terms. Growing up in the Agoura Hills area of Los Angeles and starting Foxygen in 2005 — when they were both 15 years old — Rado and France have developed a thick skin in regard to the image-heavy competitive pressures endemic to their hometown. What's more, the pair have never quite identified with a strong local music scene; instead, they have evolved together, emulating classics in the beginning, and progressively building original sounds over the course of a decade. "The culture in LA can be discouraging," says Rado. "But we've never really strived to establish ourselves in any regard. We've never felt the need to."

This outlook has left a lot of doors open, conceptually, for Foxygen. The result is a diverse palette of influences all clicking on one record: Ambassadors of Peace & Magic conjures up genres, places, and fads of yesteryear, but encompasses the simple glory of modern twentysomethings touring in a van and pledging allegiance to rock and roll. Having made their mark with such a creative statement, the attention they're receiving is not only well-deserved, it's also not likely to die any time soon.

_PERRY EATON

FOXYGEN # UNKNOWN MORTAL ORCHESTRA # WAMPIRE # Brighton Music Hall, 158 Brighton Ave., Allston # March 2 # 8pm # 18+ # $13 # 617.779.0160 or brightonmusichall.com

ANIMAL COLLECTIVE BRACE FOR SUCCESS

"It seems like a challenge to make something that you have to pay a lot of attention to," says Josh Dibb, a/k/a Deakin, in response to the observation that Animal Collective's latest, *Centipede Hz* (Domino), is hard to digest. He recalls the first time that he ever truly got the album: "I put it on in my car at the beginning of a road trip, the sun was shining, it was late spring, it was two o'clock in the afternoon, the windows were down, I was in Georgia heading south, and it just rocked."

A decade on, the Baltimore quartet know that their whims will constantly alienate one group of fans in favor of another. Dibb confides that while such complications are difficult, the band mostly ignore them. They're now playing in front of a "hyper color" Cirque de Soleil-esque set and, although it might seem unnecessary, Dibb states that they've always wanted to create a space that feels "sacred." And whatever sounds Animal Collective can play with in this sacred space are fair game — they're all elements that create the necessary chemical reactions.

But what's important is that they give themselves flexibility. After a sabbatical during the making of 2009's *Merriweather Post Pavilion*, Dibb returned to the fold energized. "I feel as much part of the story of Animal Collective helping Dave [Portner, a/k/a Avey Tare] record his last solo record as I do working on this last record," says Dibb. "We're looking to the next classic Animal Collective breakdown period."

_JONATHAN DONALDSON

ANIMAL COLLECTIVE + DAN DEACON

House of Blues, 15 Lansdowne St, Boston :: March 7 @ 7pm :: All-Ages :: 25 to $35 :: 888.693.2583 or hob.com/boston

THALIA ZEDEK EMERGES ONCE AGAIN

LIKE THE COOL AIR AND diffuse light surrounding the desolate, ramshackle boardwalk pictured on the cover of her new record, *Via* (Thrill Jockey), something dark looms in Thalia Zedek's music. But also like the checkered blue boardwalk tiles that zigzag toward the sea in the image's distance, Zedek's investigations into rock-and-roll poetry are richly-hued and distinct. On her fourth solo album, they oscillate between contemplative and confrontational, soothing and brash. Starting March 4, Zedek embarks on a four-week Monday-night-residency at T.T. the Bear's Place in Cambridge, where she will be re-immersing herself in the local music scene by performing each one of her solo albums in their entirety (and *Via* on March 25).

Speaking from her home in Allston, Zedek distinguishes the worlds of poetry and lyrics as two different things. "Lyrics can be poetic," says the singer, whose solo career began in 2001 after a string of bands in the '80s and finally the dissolution of the essential Boston indie band Come. "But they are not poetry." Modesty aside, Zedek's couplets burn like embers in the early morning fires of her songs, bright against the low-contrast backdrop of murky, gothic blues-rock that sets off her essential vocals.

"There isn't a lot of time to reflect," she explains, imagining what it's like to listen to her music from the outside. "You tend to want to use language that is a little more visual." In "Walk Away" she imagines the faint outline of a lover's ghost. In "Winning Hand" she looks under the surface of the water. "Get Away" finds her peeking through a crack in the door — or rather has you doing the looking. This may be the stuff of dream interpretation, but it is the transitional magic of these in-between, almost liminal states that Zedek draws the listener in. "There are a lot of layers," she adds. "I tend to have songs that are not 100 percent happy or 100 percent sad."

Zedek is a punk child by musical birthright, and her admittedly picky lyrical craftsmanship puts her in the camp with other punk poets such as Patti Smith, Tom Verlaine, and Neil Young. Her pedigree pairs well with the understated ambience of her band, which includes long standing collaborators Mel Lederman (piano), Winston Braman (bass), and David Michael Curry (primarily on an eerie viola). There is strength in the shadows. Front and center is Zedek's own gripping guitar playing and, of course, her singing — a husky, shaky cant that conveys a sense that life's most tangible moments might actually occur in the hidden margins. "For better or worse, and in my case I'm not sure which it would be, you're sort of stuck with the voice you're born with," says Zedek. "It's like your nose."

—JONATHAN DONALDSON

THALIA ZEDEK + SPECIAL GUESTS :: TT. the Bear's Place, 10 Brookline St, Cambridge :: March 4 + 11 + 18 + 25 @ 8:30 pm :: 18+ :: $10 per night :: 617.492.0082 or ttthebears.com

PLAYLIST

Emily Reo's enlightened dream-pop is a staple among the socially conscious arts collective FMLY. Her ethereal voice and enveloping electronics are especially mesmerizing live; hear for yourself at Middlesex Lounge Sunday, March 3, on a Sippy Cup Everything and *Phoenix* Presents show with **Arvid Noe** and **Ava Luna**. Allston resident Reo's debut LP is set for this summer, but until then, download her hypnotic take on Neil Young's "On The Beach" in this week's Playlist, as well as Arvid Noe's "Supermoon" and Ava Luna's "Wrenning Day."

GRAB THE MIX AT THEPHOENIX.COM/ONTHEDOWNLOAD

Emily Reo "On the Beach"
Arvid Noe "Supermoon"
Ava Luna "Wrenning Day"

—LIZ PELLY :: LPELLY@FRIT.COM

Emily Reo

WANT MORE ALBUM REVIEWS? CHECK OUT MORE RECENT RELEASES AT THEPHOENIX.COM/MUSIC

+++1/2 ATOMS FOR PEACE, *AMOK*

XL » *Kid A*, Radiohead's confounding electro-rock masterpiece, is officially hitting puberty. It was 13 years ago that Thom Yorke, the band's restless, iconic frontman, pushed his quintet's psychedelic tapestries into the digital unknown, blending guitars and synthesizers with glitchy programming and sampled hysteria. That synthesis of organic and synthetic resulted in a groundbreaking about-face — but replicating it hasn't been a cake-walk. Yorke's debut solo album, 2006's laptop-spawned *The Eraser*, was melodically beautiful yet sonically cold, sorely lacking his main band's muscle and textural sprawl. The last Radiohead album, 2011's *The King of Limbs*, was a frustrating and fractured affair, littered with muted beats and jittery riffs — a jigsaw falling out of place. *Kid A* may be nearing bar-mitzvah age, but in a roundabout way Yorke has finally delivered its spiritual sequel: *AMOK*, his debut recording with quasi-super-group Atoms for Peace, expands and colors that album's template, connecting the dots in often fascinating ways. The seeds were sewn in 2009, when Yorke recruited a high-profile gang of collaborators (longtime producer Nigel Godrich, percussionist Mauro Refosco, session-ace drummer Joey Waronker, and Red Hot Chili Peppers funk-bass wizard Flea) for a belated *Eraser* jaunt. Those songs gained a funky, visceral edge onstage — and that primal vitality has oozed into *AMOK*, an album that blurs the line — thrillingly — between human being and machine. Refosco and Waronker combine their respective pitter-patter percussion into complex webs, while Godrich and Yorke twiddle with West African guitars (the fittingly titled "Stuck Together Pieces") and icy synth pads that blur in and out of focus. The real MVP is Monsieur Flea, whose meaty basslines anchor the explosive climax of "Dropped" and punch up the ghostly campfire tale "Judge, Jury, and Executioner" with a glacial 7/8 goo-step. *AMOK* is as heady and immersive as any great Radiohead album, but those comparisons eventually wilt: Yorke's new band has discovered a symmetry all its own.

—RYAN REED :: RREED@VIRGINIA.EDU

+++ SHOUT OUT LOUDS, *OPTICA*

Merge Records » Stockholm's Shout Out Louds have always been a curious but consistent act. They have been able to shift tones and themes with successive albums yet maintain unity on each. Past releases have had hopes for happiness, stark depression, and bouts of unrequited love, all with bouncy beats that often belied their lyrical nature. Here on *Optica*, their fourth, the Shouts attempt to balance all of the above with a decidedly decades-old sheen. There's electronics all over the place (but don't reach back as far as, say, Cut Copy's 90s, which is the very reason it sounds more modern), and less '80s modern rock. "14th of July" gets into a sort of synth paradise, and "Where You Come In" has drums that would make Erasure jealous. But it's on "Blue Ice" that singer Adam Olenius reveals why it all works — the expressive conviction in his voice.

—MICHAEL CHRISTOPHER

SHOUT OUT LOUDS :: Paradise Rock Club, 967 Comm Ave, Boston :: May 11 :: 8 pm :: 18+ :: $20 :: 617.562.8800 or thedise.com

+++ TORRES, *TORRES*

Self-released » Twenty-two-year-old Mackenzie Scott's home-made music floats somewhere between the cathedral inside of 10,000 Maniacs and the buzzy churn of EMA. It's easy to imagine her getting very famous, because *Torres* doesn't wash the songs out with its prettiness. And she ain't and-lo-out. The *Pitchfork*-certified standout, "Honey," repeats its mantra about "what you done to me" until it reaches a speaker-blowing crook that actually evokes PJ Harvey's "To Bring You My Love." "When Winter's Over" prioritizes rock, but *Torres* is overall more meditative. Rather than hooks, Nashville's Scott spins quietly intense loops from her range à la Robert Fripp's guitar — when you remember something, it's less for the melody than the eerie glide she's made of it. Most notable is how her guttural notes on an earthy ballad like "Came In Terms" travel to space on "November Baby" without ever loosening her grip on your collar. Twist should project such hunger.

—DAN WEISS

STAFF SPINS

What we're listening to

BAD RABBITS "Fall In Love" [Self-released] Here's good news, and here's some bad news: Bad Rabbits' massively-anticipated debut LP, *American Love*, won't drop until May 14, which in this part of Boston winter feels like an eternity. In a more uplifting turn of events, the homegrown post-R&B quintet have fired up the expectations with a second single off the new record, and like November's "We Can Roll," "Fall In Love," released on Valentine's Day, is a slow-burning electro-funk banger that's making underwear disintegrate just a little bit more with each spin. Its squealing post-disco synths and Dua Boakye's sensual crooning are just enough to keep us worked up until springtime.

—MICHAEL MAROTTA

actors' shakespeare project

Middletown

by Will Eno

directed by Doug Lockwood

FEB. 13 – MARCH 10

THEATER AT THE CAMBRIDGE YMCA

866-811-4111 or actorsshakespeareproject.org

Guess What I Bought!

150 Antique Dealers On 5 Floors

Antique furniture, decorative items, lighting, china, glassware, silver. Jewelry, collectables and much, much more!

Cambridge Antique Market

201 O'Brien Hwy, Cambridge
(across from Lechmere T)
617-868-9655

www.marketantique.com

Johnny D's UPTOWN RESTAURANT & MUSIC CLUB

43 Years Of Great Music

THURSDAY, FEB 28-
POP / ROCK
LOS FLETCHEROS
PORTMANTEAUX

FRIDAY, MAR 1-
(7:30PM) AMERICANA / FOLK
ROD PICOTT
(10PM) DISCO / FUNK
BOOTY VORTEX

SATURDAY, MAR 2-
(7PM) BOSTON ROCKERS
THE STOMPERS
(10PM) BOB MARLEY TRIBUTE
DUPPY CONQUERORS

SUNDAY, MAR 3-
JAZZ BRUNCH 8:30 AM - 2:30 PM
OPEN BLUES JAM FEAT. MATTHEW SMART BAND 4:00PM - 7:00 PM
(8:30PM) DANCE / ELECTRONIC
THE DEER TRACKS (FR. SWEDEN)

MONDAY, MAR 4-
TEAM TRIVIA -8:30 PM
$1.50 HOT DOGS 6 - 10 PM

TUESDAY, MAR 5-
LORD GEOFFREY PRESENTS
RICHARD WOOD & GORDON BELSHER

WEDNESDAY, MAR 6-
PRE SXSW PRE HEAT
LOCAL BLOGGERS & MUSICIANS PLAY DJ

THURSDAY, MAR 7-
BOSTON JEWISH MUSIC FESTIVAL BENEFIT
MAZAL / STEREO SINAI

FRIDAY, MAR 8-
(7PM) THE OFFENDING SEQUINS
FREE POETRY READING EVENT
(10PM) GRATEFUL DEAD TRIBUTE
PLAYING DEAD

SATURDAY, MAR 9-
POWER OF LOVE (HUEY LEWIS TRIBUTE)
THE WARD EIGHTS
(JACKSON 5 / MICHAEL JACKSON TRIBUTE)
BEER DRINKERS & HELL RAISERS
(ZZ TOP TRIBUTE)

COMING SOON:
3/15 OZ NOY TRIO
3/16 MACROTONES
3/23 BEATLE JUICE
3/29 (7:30PM) JOHNNY HOY
3/30 (7PM) BILL KIRCHEN
(10PM) NIGEL HALL BAND
4/20 JUNIOR BROWN

WWW.JOHNNYDS.COM
INFO: 617-776-2004
CONCERT LINE: 617-776-9667
JOHNNY D'S
17 HOLLAND ST
DAVIS SQUARE
SOMERVILLE, MA
02144

LIVE MUSIC

THURSDAY 28

"A LIL LOUDER" › With the Almighty Pretty Face Posse + Jus Cuz Period › 9:30 pm › Good Life, 28 Kingston St, Boston › Free › 617.451.2622 or goodlifebar.com

BEARSTRONAUT + ISAAC DELUSION + DJ CARBO › 8 pm › Café 939, 939 Boylston St, Boston › $10-$12 › 617.747.6038 or ticketmaster.com

"BECK HANSEN'S SONG READER" › Performed live with over 150 performers › 8 pm › Somerville Theatre, 55 Davis Square, Somerville › 617.625.5700 or somervilletheatreonline.com

"DECADE: ALL 80'S DANCE PARTY" › With DJ Paul Foley › 10 pm › ZuZu, 474 Mass Ave, Cambridge › Free › 617.864.3278 or zuzubar.com

ELEVATION THEORY › 7:30 pm › Darryl's Corner Bar & Kitchen, 604 Columbus Ave, Boston › $3 › 617.536.1100 or darrylscornerbarboston.com

FM BELFAST + CHILD ACTOR › 9 pm › Great Scott, 1222 Comm Ave, Allston › $10-$12 › 617.566.9014 or ticketweb.com

FRED HERSCH TRIO › 8 pm › Scullers, 400 Soldiers Field Rd, Cambridge › $25 ›

PHX PICKS >> CAN'T MISS

SAT 2

• **FISHBONE** It's crazy to think we're approaching 30 years of Fishbone, but the massively influential Los Angeles ska-punk-funk collective are showing no signs of slowing down. An EP in 2011, *Crazy Glue*, was augmented by a critically-acclaimed documentary on the 'Bone the year before, *Everyday Sunshine: The Story of Fishbone*, which was even narrated by Laurence Fishburne. Get into the mosh.
The Sinclair, 52 Church St, Cambridge :: 8 pm :: $16 :: boweryboston.com

THU 4

• **COLOR CHANNEL** One of our favorite Class of 2013 bands is about to serve notice on the dance floor: Color Channel's *Pyramid of Love* is a nonstop booty-shaking electro-funk beatdown. The Allston crew have been honing their craft for the past few years, and already are established as one of the finer live acts in town (even getting people in Boston to . . . dance). Latest single "Way Back" recalls '90s Ghost Town DJs jam "My Boo" in all the right ways; it's six minutes of soulful bliss. Fellow C13 bands Abadabad and EARLYNINETIES round out the Eye Design bill, which should be one sweaty dance-party mess.
Great Scott, 1222 Comm Ave, Allston :: 9 pm :: $8 :: ticketmaster.com

TUE 5

• **DEFTONES** Having long since shed their '90s nu-metal skin for a rightful place among the rock-and-roll elite, Deftones' 2012 record *Koi No Yokan* was another notch in their startlingly consistent catalogue. Having coped with the 2008 near-fatal car accident involving bassist Chi Cheng (who is now recovering, post-coma, at home after being released from the hospital just last year), and other band turmoil over the course of nearly 20 years, Deftones remain one of rock's greatest success stories — and a band that can still punch you in the face with song.
House of Blues, 15 Lansdowne St, Boston :: 7 pm :: Sold Out :: stubhub.com

LOSE THE MUFFIN TOP

4 BRAND NEW, CUTTING-EDGE LASERS!

• Tightening, resurfacing, rejuvenating skin treatments
• Body contouring by Cool Sculpting ® (removes 20% of fat cells permanently!)
• Botox® & injectables • Microdermabrasian / Chemical Peels • Laser Hair removal
• Laser Tattoo Removal • FREE Consultations!

$100 OFF ANY TREATMENT

MELROSE Med Spa

Canan Avunduk, MD PhD | MelroseMedSpa.com | 781.620.2315

617.783.0030 or scullersjazz.com

THE INDOBOX + MANIFESTED › 8 pm › Church of Boston, 69 Kilmarnock St, Boston › $10 › 617.236.7600 or churchofboston.com

JASON MARSALIS VIBES QUARTET › 7:30 pm › Regattabar, 1 Bennett St, Charles Hotel, Cambridge › $25 › 617.661.5000 or regattabarjazz.com

JOHN BLACKWELL PROJECT + BRUCE BARTLETT + BARON BROWNE › 8:30 pm › Ryles, 212 Hampshire St, Cambridge › $10 › 617.876.9330 or rylesjazz.com

LOS FLETCHEROS + PORTMANTEAUX › 8:30 pm › Johnny D's, 17 Holland St, Somerville › $8 › 617.776.2004 or johnnyds.com

MAC DEMARCO + CALVIN LOVE + THE GURU + ARIEL & THE UNDERTOW › 8 pm › Middle East Downstairs, 480 Mass Ave, Cambridge › $12 › 617.864.EAST or ticketweb.com

MACHINE GUN KELLY › 8:30 pm › Wilbur Theatre, 246 Tremont St, Boston › $27.50–$30 › 617.248.9700 or ticketmaster.com

MARTYN JOSEPH + JIM TRICK › 8 pm › Club Passim, 47 Palmer St, Cambridge › $18–$20 › 617.492.7679 or clubpassim.com

NEVER GIVE A GOAT THE HIGH GROUND + BATTLE HOUSE + CRINKLE FACE + THE MODERN VOICE › 8 pm › O'Brien's, 3 Harvard Ave, Allston › $8 › 617.782.6245 or obriensquibboston.com

REBIRTH BRASS BAND › 7 pm › The Sinclair, 52 Church St, Cambridge › $25 › 617.451.7700 or ticketmaster.com

THE RUBY SUNS + PAINTED PALMS › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $12–$14 › 617.779.0140 or ticketmaster.com

SEAN BONES + BOYTOY › 8:30 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $9 › 617.492.2327 or ticketweb.com

THE WOOD BROTHERS + RAYLAND BAXTER › 9 pm › Paradise Rock Club, 967 Comm Ave, Boston › $18–$20 › 617.562.8800 or ticketmaster.com

FRIDAY 1

ALTERNATIVE RIOT + HOTBOX + PEPE SYLVIA + DJ ELIOT NESS › 6 pm › All Asia, 334 Mass Ave, Cambridge › 617.497.1544 or allasiabar.com

"BILLY JOEL NIGHT" › With Apple Betty › Full Body Anchor › The New Alibis › The Alrighters › The Larkin Brigade › Radio Upstairs, 379 Somerville Ave, Somerville › 617.661.0005 or radioharmonic.com

BOOTY VORTEX › 10 pm › Johnny D's, 17 Holland St, Somerville › $12 › 617.776.2004 or johnnyds.com

DAEDELUS + SLAVA + RYAN HEMSWORTH + SAMO SOUND BOY › 8 pm › Middle East Downstairs, 480 Mass Ave, Cambridge › $15–$20 › 617.864.EAST or ticketweb.com

DIANE BLUE + TONILYNN WASHINGTON › 9 pm › Ryles, 212 Hampshire St, Cambridge › $10 › 617.876.9330 or rylesjazz.com

FRENCH MONTANA + CHINX DRUGZ › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › Sold Out › 617.779.0140 or ticketmaster.com

HANNEKE CASSEL › 8 pm › Club Passim, 47 Palmer St, Cambridge › $18–$20 › 617.492.7679 or clubpassim.com

JOE SAMPLE › 8 pm › Scullers, 400 Soldiers Field Rd, Cambridge › $35 › 617.783.0030 or scullersjazz.com

KOREAN JEANS + VAVÀ + COWBOY BAND + BILLY'S BOYS › 8 pm › Midway Cafe, 3496 Washington St, Jamaica Plain › 617.524.9338 or midwaycafe.com

ME VS GRAVITY + MELANIE LYNX + CARLY TEFFT › 8 pm › Cafe 939, 939 Boylston St, Boston › $8–$10 › 617.747.9939 or ticketmaster.com

MURDER BY DEATH + MAN MAN + SAMANTHA CRAIN › 9 pm › Paradise Rock Club, 967 Comm Ave, Boston › $19.50–$22 › 617.562.8800 or ticketmaster.com

PAT GREEN + HUDSON MOORE › 8 pm › House of Blues, 15 Lansdowne St, Boston › $25 › 888.693.2583

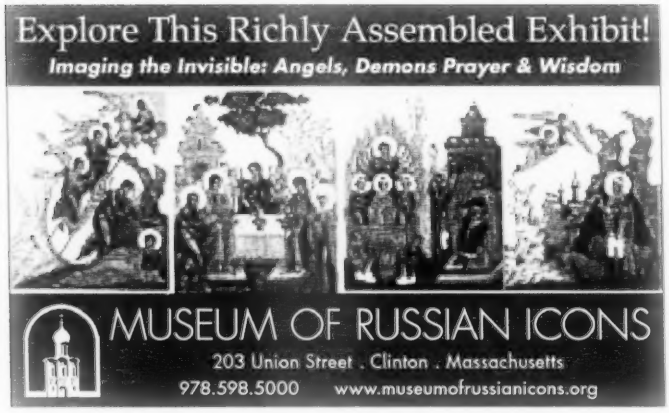
PILOT TO GUNNER + GREAT LAKES USA › 9 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10 › 617.864.EAST or ticketweb.com

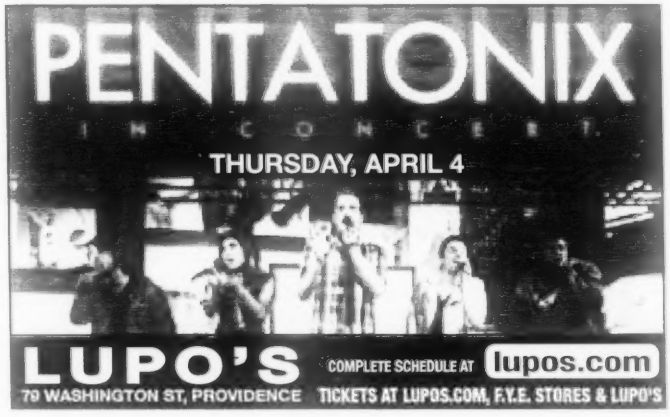
RITMO MASACOTE › 7:30 pm › Regattabar, 1 Bennett St, Charles Hotel, Cambridge › $20 › 617.661.5000 or regattabarjazz.com

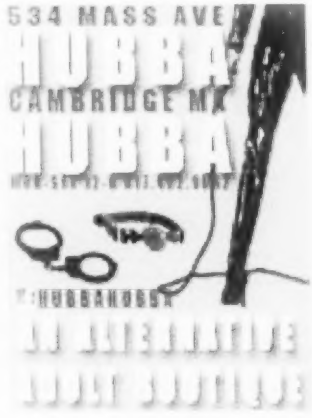
ROD PICOTT › 7:30 pm › Johnny D's, 17 Holland St, Somerville › $10 › 617.776.2004 or johnnyds.com

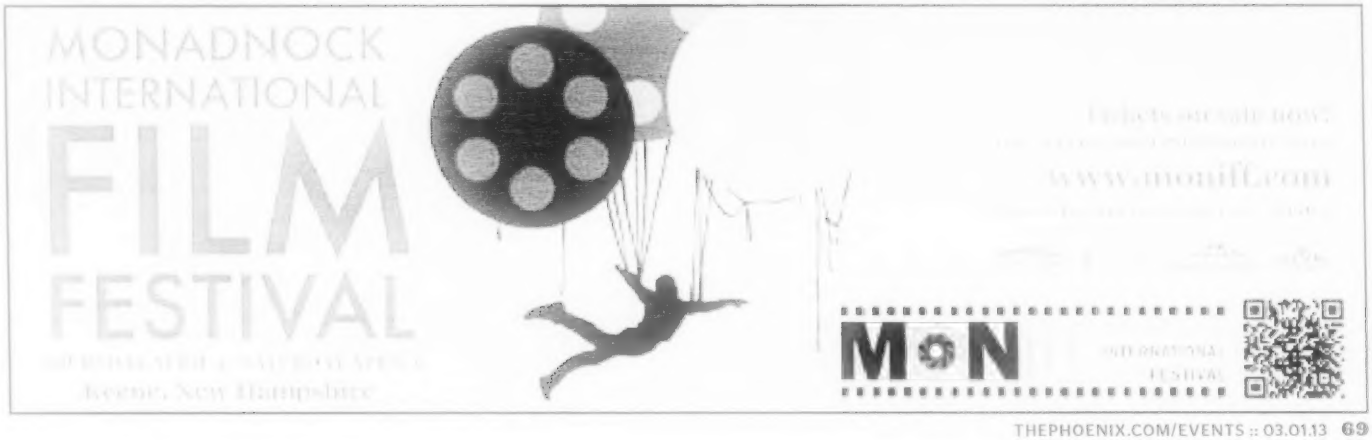
SINCLAIR JENNINGS + THE ABS

›› LIVE MUSIC on p 70









Sheesha
Boston's Finest Hookah Bar!
- try our award winning blends -
20+ Flavors!
6pm - 2am, 7 days a week.
Last seating at 1:15am
18+ w/positive ID
A NICE PLACE TO RELAX FOR PRE OR POST PARTY LOUNGING
417 Cambridge St. Allston
617-782-7433
www.sheeshaboston.com

DOYLE'S - SUN - FEB 10 - 7PM - "BETRAYAL"
ROSEBUD - SAT - FEB 16 - 3PM - "CRUSH"
PASSIM - MON - FEB 18 - 7PM - "OOPS"
mass mouth story slams
Tickets and more information at massmouth.eventbrite.com
Check online for details at massmouth.com

Celebrity Series of Boston
Charles Lloyd New Quartet
Charles Lloyd tenor saxophone
Jason Moran piano
Reuben Rogers bass
Eric Harland drums
THURSDAY, MARCH 21, 8P.M.
SANDERS THEATRE
Ninety Miles
Featuring:
Stefon Harris vibraphone
David Sanchez saxophone
Nicholas Payton trumpet
FRIDAY, APRIL 19, 8P.M.
BERKLEE PERFORMANCE CENTER
www.celebrityseries.org
CelebrityCharge | 617.482.6661

BOSTON'S #1 JAZZ CLUB!
SCULLERS JAZZ CLUB
Thurs. Feb 28 — 8pm
FRED HERSCH

Fri. & Sat., March 1 & 2 — 8pm & 10pm
JOE SAMPLE TRIO
Weds. March 6 — 8pm
FOLLEN ANGELS
Thurs., March 7 — 8pm
MATT SAVAGE TRIO
Weds. March 13 — 8pm
BRIAN DE LORENZO
Thurs., March 14 — 8pm & 10pm
MAURA O'CONNELL
DoubleTree Suites by Hilton Boston
Call for Tickets & Info at 617-562-4111
Dinner Show Packages Available. Also In-Club menu
Order on-line at www.scullersjazz.com

Rebirth Whiskey
DISTILL MY HEART
3/20/13
$18/21+/7PM
Live Samples by
BULLYBOY.
GRAND TEN DISTILLERS.
RYAN & WOOD DISTILLERY.
BERKSHIRE MOUNTAIN DISTILLERS
MILYWAYLP.COM
284 AMORY STREET
JAMAICA PLAIN, MA 02130
617-524-6060

ARTS & EVENTS ::

« LIVE MUSIC from p 69
10 pm › Beehive, 541 Tremont St, Boston › 617.423.0069 or beehiveboston.com
THE TOASTERS + MRS. SKANNOTTO + THE ALL GOOD FEEL GOOD COLLECTIVE + JOHN DECARLO AND FRIENDS › 9:15 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $12 › 617.492.2327 or ticketweb.com

SATURDAY 2

ALT-J + HUNDRED WATERS › 9 pm › Paradise Rock Club, 967 Comm Ave, Boston › Sold Out › 617.562.8800 or ticketmaster.com
CARLOS AVERHOFF JR + IRESI › Darryl's Corner Bar & Kitchen, 604 Columbus Ave, Boston › $3 › 617.536.1100 or darrylscornerbarboston.com
COCKED AND LOADED + WHITE DYNOMITE + HEY ZEUS + WE OWN LAND › Radio Upstairs, 379 Somerville Ave, Somerville › 617.764.0005 or radiobarunion.com
DELTA RAE + ZZ WARD + MARTIN HARLEY › 9 pm › Middle East Downstairs, 480 Mass Ave, Cambridge › Sold Out › 617.864.EAST
THE ELEPHANT REVIVAL › 7 pm › Club Passim, 47 Palmer St, Cambridge › $16-$18 › 617.492.7679 or clubpassim.com
"FANCY PANTS: A QUEER DANCE PARTY TO BENEFIT THE TRANSGENDER LAW CENTER" › With DJ Elder Brothers › 8 pm › Midway Café, 3496 Washington St, Jamaica Plain › $7-$9 › 617.524.9038 or midwaycafe.com
HOPE & THE HUSBANDS + THE OLD EDISON + THRUST CLUB + PUNK BURLESQUE [DINAH DEVILLE & HELLBENT HUSSY] › 8 pm › O'Brien's, 3 Harvard Ave, Allston › $8 › 617.782.6245 or obrienspubboston.com
JOE SAMPLE › 8 pm › Scullers, 400 Soldiers Field Rd, Cambridge › $35 › 617.783.0090 or scullersjazz.com
THE LASZLO GARDONY QUARTET + STAN STRICKLAND › 9 pm › Ryles, 212 Hampshire St, Cambridge › $10 › 617.876.9330 or rylesjazz.com
MOUSE ON MARS + RADIO SCOTVOID › 9 pm › Great Scott, 1222 Comm Ave, Allston › $15 › 617.566.9014 or ticketweb.com
TENACIOUS D + SASQUATCH › 7 pm › House of Blues, 15 Lansdowne St, Boston › Sold Out › 888.693.2583
UNKNOWN MORTAL ORCHESTRA + FOXYGEN › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $13-$15 › 617.779.0140 or ticketmaster.com

SUNDAY 3

ALT-J + HUNDRED WATERS › 8 pm › Paradise Rock Club, 967 Comm Ave, Boston › Sold Out › 617.562.8800 or ticketmaster.com
AVA LUNA + ARVID NOE + EMILY REO › Middlesex Lounge, 315 Mass Ave, Cambridge › $5 › 617.868.MSEX or middlesexlounge.com.
THE DEER TRACKS + MAGIC WANDS › 8:30 pm › Johnny D's, 17 Holland St, Somerville › $10 › 617.776.2004 or johnnyds.com
ERIC BIBB & HABIB KOITE › 7 pm › Somerville Theatre, 55 Davis Square, Somerville › 617.625.5700 or somervilletheatreonline.com
ERYKAH BADU › 8 pm › House of Blues, 15 Lansdowne St, Boston › $50-$75 › 888.693.2583 or livenation.com
FINS + RARE MONK + DEVIL TWINS + BOOM SAID THUNDER › P.A.'s Lounge, 345 Somerville Ave, Somerville › 617.776.1557
THE NIGHT MARCHERS + DAN SARTAIN + MRS. MAGICIAN › 9 pm › Great Scott, 1222 Comm Ave, Allston › $12.50 › 617.566.9014 or ticketweb.com
JACCO GARDNER + MMOSS + QUILT + THE OCULAR AUDIO EXPERIMENT › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10-$12 › 617.864.EAST or ticketweb.com
THE QUEERS + TEENAGE BOTTLEROCKET + MASKED INTRUDER + THE ACRO-BRATS › 7 pm › Church of Boston, 69 Kilmarnock St, Boston › $15 › 617.236.7600 or churchofboston.com
THE STEREO STATE + MA JOLIE + WOLFIE BURNS + CHOKE UP + ASTRONOMER › 1 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $8 › 617.864.EAST or ticketweb.com

MONDAY 4

ARDAL O'HANLON + DAVE RATTIGAN › 8 pm › Paradise Rock Club, 967 Comm Ave, Boston › $20 › 617.562.8800 or ticketmaster.com
COLOR CHANNEL + EARLYNINETIES + ABADABAD › 9 pm › Great Scott, 1222 Comm Ave, Allston › $8 › 617.566.9014 or ticketweb.com
OUR SIDE + WOLF WHISTLE + MFP + DIRECT EFFECT + STRUNG ALONG › 7 pm › O'Brien's, 3 Harvard Ave, Allston › $7 › 617.782.6245 or obrienspubboston.com
THE POSTELLES + ARKELLS + AMBASSADORS › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $12 › 617.779.0140 or ticketmaster.com
SNEEZE + BUSINESS MODELS + HOLY DEATH › 8 pm › Charlies Kitchen, 10 Eliot St., Cambridge › $5 › 207.744.0123 or charlieskitchen.com
THALIA ZEDEK + DREW O'DOHERTY › 8:30 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $10 › 617.492.2327 or ticketweb.com

NEW ENGLAND GRASS ROOTS INSTITUTE
We provide the training you need moving forward in the Medical Marijuana Industry
GROW
HISTORY
POLTICS
SCIENCE
PATIENT/CAREGIVER
AND MORE
IT'S OUR START!
IT'S OUR COMMUNITY
JOIN US!
QUINCY CENTER LOCATION
Classes, Basic Week Semesters and One Day Seminars enrolling now at
www.grassroot420.com 1458 Hancock Street Suite 243, Quincy, MA 02169
1-617-471-4200 Conveniently located on the MBTA Redline with plenty of parking in Quincy Center. We are Patients helping Patients

Color Channel are at Great Scott with Abadabad and EARLYNINETIES.

TUESDAY 5

CITIZENS! + GRAYSHOT › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $12-$14 › 617.779.0140 or ticketmaster.com
CRYSTAL BOWERSOX › 6:30 pm › The Sinclair, 52 Church St, Cambridge › $15-$17 › 617.451.7700 or ticketmaster.com
DEFTONES + THE CONTORTIONISTS › 8 pm › House of Blues, 15 Lansdowne St, Boston › Sold Out › 888.693.2583
DELMORE + MATT ELLENBERGER + BROTHER SAM SLIDESHOW + EVIN BAIRD TRIO › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $8 › 617.864.EAST or ticketweb.com
OTIS GROVE + DO SO › 8 pm › Church of Boston, 69 Kilmarnock St, Boston › $5 › 617.236.7600 or churchofboston.com
"THE 6TH ANNUAL PERFECT PITCH CONCERT" › 7 pm › Middle East Downstairs, 480 Mass Ave, Cambridge › Free › 617.864.EAST or ticketweb.com
VINTAGE TROUBLE + LEOGUN › 8:30 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $12-$15 › 617.492.2327 or ticketweb.com

WEDNESDAY 6

ENTER SHIKARI + ARCHITECTS + HEARTIST + CROSSFAITH › 6 pm › Royale, 279 Tremont St, Boston › $13-$15 › 617.338.7699 or boweryboston.com
FOLLEN ANGELS › 8 pm › Scullers, 400 Soldiers Field Rd, Cambridge › $20 › 617.783.0090 or scullersjazz.com
INDIANS + NIGHT BEDS › 9 pm › Great Scott, 1222 Comm Ave, Allston › $10 › 617.566.9014 or ticketweb.com
KURT ROSENWINKEL NEW QUARTET › 7:30 pm › Regattabar, 1 Bennett St, Charles Hotel, Cambridge › $28 › 617.661.5000 or regattabarjazz.com
THE TOSSERS + CONTINENTAL + THE GOBSHITES › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10-$12 › 617.864.EAST or ticketweb.com
TRINIDAD JAMES + FORTEBOWIE + STU CAT + DJ KNIFE + AMADEEZY › 8 pm › Middle East Downstairs, 480 Mass Ave, Cambridge › $18-$22; $100 meet and greet package › 617.864.EAST or ticketweb.com

THURSDAY 7

ANIMAL COLLECTIVE + DAN DEACON › 8 pm › House of Blues, 15 Lansdowne St, Boston › Sold Out › 888.693.2583
ANITA COELHO BRAZILIAN ENSEMBLE › 7:30 pm › Regattabar, 1 Bennett St, Charles Hotel, Cambridge › $16 › 617.661.5000 or regattabarjazz.com
›› LIVE MUSIC on p 72

The Middle East

DOWNSTAIRS
THU 2/28 — MAC DEMARCO (CAPTURED TRACKS) / CALVIN LOVE
SAT 3/2 — BOWERY BOSTON PRESENTS: DELTA RAE | ZZ WARD • SOLD OUT
TUE 3/5 — THE 6TH ANNUAL PERFECT PITCH CONCERT / FREE 7PM DOORS

UPSTAIRS
THU 2/28 — LEEDZ EDUTAINMENT PRESENTS: THE PRO LETARIANS
FRI 3/1 — LATE SHOW: 9PM • ROGUE PRESENTS: PILOT TO GUNNER • GREAT LAKES USA / DEVIL ON HORSEBACK
SAT 3/2 — NIGHT SHOW / THE BLACKBOARD NAILS
SUN 3/3 — JACCO GARDNER / MMOSS, QUILT
TUE 3/5 — DELMORE / MATT ELLENBERGER

/MIDEASTCLUB
/ZUZUBAR
@MIDEASTCLUB
@ZUZUBAR

BERKLEE PERFORMANCE CENTER

SFJAZZ Collective presents
THE MUSIC OF CHICK COREA
Friday, March 8 • 7:30pm

"There hasn't been a group to call itself "the All Stars" - or least not without irony - since the death of Louis Armstrong, but this collective deserves the title more than any other band playing today."

TICKETS ON SALE NOW!
Berklee Performance Center
136 Massachusetts Ave., Boston
berklee.edu/BPC

goodlife

Thursday Feb 28
10 pm–2 am
A LIL LOUDER
DJs: Who Nu? Hip Hop, Reggae, Caribbean, Dance Classics
Cover: none

Friday Mar 1
9:30 pm–2 am
SOCIAL STUDIES
DJs: Nathaniel Jay (NYC) Alfredo, Ingy + Brek.One
upstairs Downstairs = House, Disco & Techno Upstairs = Hip Hop, Reggae, Dance Classics
Cover: $5

Saturday Mar 2
9:30 pm–2 am
FEVER
DJs: Flavorheard, Mr. Jason & Frank White Hip Hop, Reggae, Disco, Dance Classics
Cover: $5

Wednesday Mar 5
5 pm–10 pm
GAME OVER
(video games, board games & card games)

24 KINGSTON STREET
DOWNTOWN BOSTON
GOODLIFEBAR.COM

CANNAMED

The Initiative Petition for a Law for the Humanitarian Medical use of Marijuana has Passed Pursuant to Amendment Article 48 of the Massachusetts Constitution!!!

CANNANMED OF BOSTON IS NOW SCHEDULING APPOINTMENTS FOR PATIENTS WITH DEBILITATING MEDICAL CONDITIONS

✓ 100% CONFIDENTIAL
✓ LICENSED DR'S ON SITE
✓ TRUSTED SINCE 2004

CALL US TODAY AT
(866) 624-1191
www.cannamed.com

REGATTABAR
JAZZ CLUB HARVARD SQUARE
THE CHARLES HOTEL
THE BEN ALLISON BAND
CHRIS POTTER
LISA LOEB
www.regattabarjazz.com
or call 617.395.7757
@TheRegattabar

MARCH 15 – 24
KING HU
AND THE ART OF WUXIA
HARVARD FILM ARCHIVE
24 QUINCY ST 617.495.4700
CAMBRIDGE HCL.HARVARD.EDU/HFA
CO-PRESENTED BY THE TAIPEI ECONOMIC & CULTURAL OFFICE, BOSTON

PHX PICKS >> JAZZ & WORLD

Eric Bibb and Habib Koité

WED 8

• **ERIC BIBB AND HABIB KOITÉ** The meeting of American blues and Malian guitar music continues in this ongoing collaboration between singer-songwriter Eric Bibb and guitarist Habib Koité. With light percussion backing, and singing multilingually, the duo create a mesmerizing flow of melody and rhythm, and also a bit of Delta-style rocking out.
Somerville Theatre, 55 Davis Square, Somerville :: 7 pm :: $28 :: 617.876.4275 or worldmusic.org

• **"SONGS AND DANCES FOR THE SOUL"** Distinguished classical-violin virtuoso **Itzhak Perlman** digs into his roots with this program of gorgeous sacred Jewish prayers and laments, as well as rollicking klezmer and secular songs, joined by powerhouse cantor **Yitzchok Meir Helfgot**. This is a follow-up concert to the fall release of Perlman and Helfgot's *Eternal Echoes* (Sony), under the musical direction of New England Conservatory klezmer expert and Jewish-music scholar **Hankus Netsky**.
Symphony Hall, 301 Mass Ave, Boston :: 7 pm :: $45-$75 :: 617.482.6661 or celebrityseries.org

WED 6

• **KURT ROSENWINKEL** The 42-year-old guitar god returns to town with a new album, *Star of Jupiter* (Wommusic), and his great band: pianist Aaron Parks, bassist Eric Reevis, and drummer Justin Faulkner.
Regattabar, Charles Hotel, 1 Bennett St, Cambridge :: 7:30 pm [$28] + 10 pm [$25] :: 617.395.7757 or regattabarjazz.com

THU 7

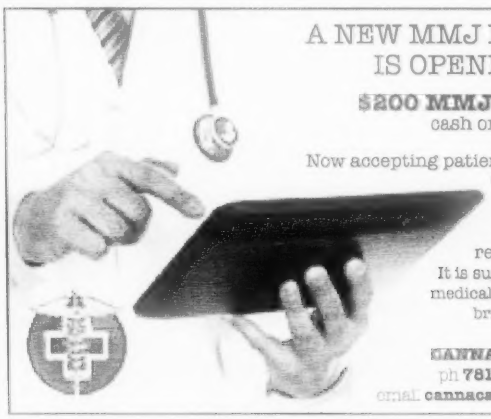
• **ANITA COELHO BRAZILIAN JAZZ ENSEMBLE** The expert Brazilian singer — passionate and learned — leads her terrific band in the classic bossa and samba songbook, always with a few surprises mixed in. The band features Paul Lieberman on saxophones and flutes, Alexei Tsiganov on piano and vibes, bassist Fernando Huergo, drummer/percussionist Renato Malavasi, plus special guests, guitarist Freddie Bryant and percussionist Fernando Saci.
Regattabar, Charles Hotel, 1 Bennett St, Cambridge :: 7:30 pm :: $16 :: 617.395.7757 or regattabarjazz.com

« LIVE MUSIC from p 71

BAD MOTHER › 8:30 pm › Ryles, 212 Hampshire St, Cambridge › $10 › 617.876.9330 or rylesjazz.com
THE BIG LONESOME + HIGHWAY GHOSTS + NOWHERE LIGHTS › 9 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10 › 617.864.EAST or ticketweb.com
BRENDAN BOOGIE & THE BROKEN GATES + GARVY J + SHONEY LAMAR › 8 pm › Radio Downstairs, 379 Somerville Ave, Somerville › $5 › 617.764.0005 or radiobarunion.com
DANGERMUFFIN › 8:30 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $10-$12 › 617.492.2327 or ticketweb.com
MATT SAVAGE TRIO › 8 pm › Scullers, 400 Soldiers Field Rd, Cambridge › $20 › 617.783.0090 or scullersjazz.com
MELISSA BOLLING › 7:30 pm › Darryl's Corner Bar & Kitchen, 604 Columbus Ave, Boston › $3 › 617.536.1100 or darrylscornerbarboston.com
OLD TOWN TRIBUNE + T JOHN CADRIN + HAYLEY SABELLA + MORRIS AND THE EAST COAST › P.A.'s Lounge, 345 Somerville Ave, Somerville › 617.776.1557
RINGWORM + NEW LOWS + PANZERBASTARD + ASTRONOMER › 9 pm › Great Scott, 1222 Comm Ave, Allston › $10-$12 › 603.427 or ticketweb.com
SASHA + TAMER MALKI › 8 pm › The Sinclair, 52 Church St, Cambridge › $18-$25 › 617.451.7700 or boweryboston.com
TODAY IS THE DAY + BLACK TUSK + KEN MODE + FIGHT AMP › 7:30 pm › Middle East Downstairs, 480 Mass Ave, Cambridge › $13-$15 › 617.864.EAST or ticketweb.com
WALTER SMITH III › 8 pm › Café 939, 939 Boylston St, Boston › $5-$10 › 617.747.6038 or ticketmaster.com
WANK FOR PEACE + THE ROAD SODAS + MODERNIST › 8 pm › O'Brien's, 3 Harvard Ave, Allston › $7 › 617.782.6245 or obriensputboston.com

Ryles
The best in live music
TICKET INFO www.ryles.com 617.876.9330 212 Hampshire St., Camb.
Mainstage
Diane Blue & Toni Lynn Washington
Laszlo Gardony Quartet
The Jon Bean Group
Latin Brazilian Jazz Jam
Bad Mother
Boston Horns
Private Party Mainstage
Dancehall
Noche Latina
Closed
Latin Caribbean Night
Viernes de Vacilon
4 on the Floor
Salsa Sundays
Sunday Jazz Brunch
Patricia Adams
MITCH'S Traditional BBQ
"There's a Fire in that Kitchen."
Tue-Sat 5-11pm

WELCOME TO
SPARKLETOWN
BOSTON'S BRIGHTEST BURLESQUE & VARIETY
MARCH 24 & 28
8PM AT OBERON, CAMBRIDGE
PRETTY YOUNG THINGS
A Burlesque Tribute to Michael, Janet, & the Jackson 5
with Bebes in Boinkland, Femme Brulée & more!
Paco Fish,
MAY 19 & 23
8PM AT OBERON, CAMBRIDGE
STRIP HOP HOORAY
BURLESQUE DOES HIP HOP
FEATURING THE GLITTER BOMBS AND SO MUCH MORE!
SPARKLETOWNPRODUCTIONS.COM


A NEW MMJ DR. CLINIC IS OPENING!!!
$200 MMJ EXAMS
cash only.
Now accepting patient appointments.
Two doctors currently on staff.
No medical records required.
It is suggested if you have medical records that you bring them.
CANNA-CARE DOCS
ph 781.388.8063/
email cannacaredocs@gmail.com

BARS & CLUBS » PARTIES » PEOPLE » AND MORE

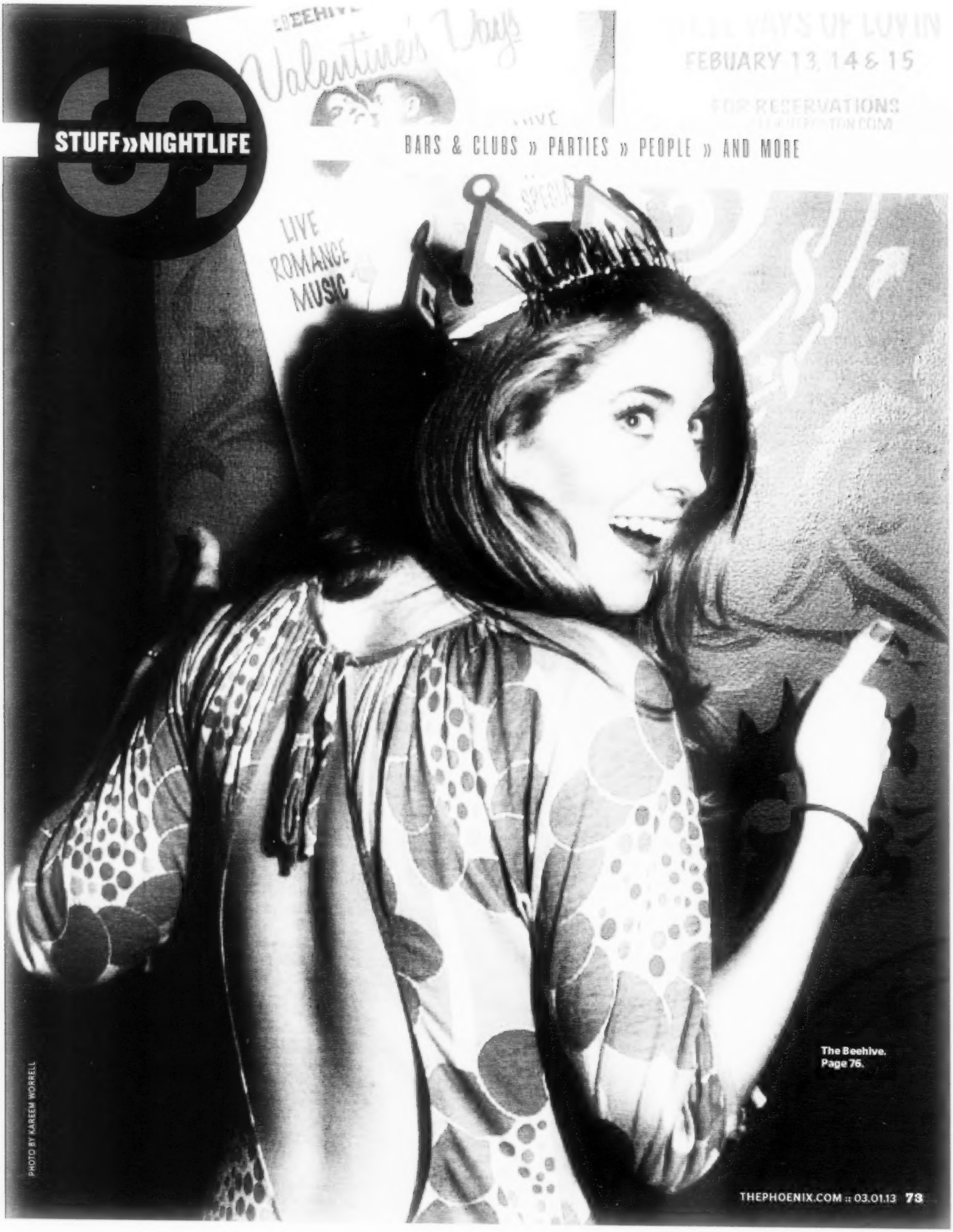


PHOTO BY KAREEM WORRELL

The Beehive.
Page 76.

THE

BY SCOTT KEARNAN

We just wrapped award-show season — so to prevent withdrawal, we asked some top DJs, representing diverse sounds, to nominate favorites within some creative categories. Add their picks to your playlists and hit up their next parties. We like them. We really, really like them.

Last year we named her among "Boston's Sexiest." Here's what gets her BPM racing. Catch her at **Julep Bar** on Thursday, March 21, and **Nix's Mate** on Saturday, March 23.

CROSSOVER HIT THAT HASN'T YET CROSSED OVER
Krewella "Alive" "Female dance-music duo with catchy vocals packaged in dubsteppy dance tracks. A triple threat: talented DJs, singers, and producers."

BREAKOUT DEBUT
Icona Pop "Explosive. A mix of girly pop vocals, electro, and indie attitude that sounds so fresh and relevant."

MOST PERFECTLY PRODUCED POP HIT
Swedish House Mafia featuring John Martin "Don't You Worry Child" "If a perfect pop hit is a track that can move you to tears, while [you're] jumping with hands in the air and screaming at the top of your lungs along to the now-immortal lyrics, then this is it."

Colbourne leans on classic dance eras, from early disco days to the heyday of deep house. Catch him serving filth and glitter during his FOXY party at **Ramrod** on Saturday, March 2, and bringing bears together during Group Hug at Ramrod on Saturday, March 30.

CROSSOVER HIT THAT HASN'T YET CROSSED OVER
Classixx "Holding On" "Classixx melds so many nostalgic, timeless, innovative sounds into this anthem. I hear five decades of dance music glorified in this cut. Stunning."

BEST USE OF A SAMPLE
Giom "Hot Rabbits" (Spiritchaser Remix) "Great sample, or homage, to the opening of Shannon's 'Let the Music Play.'"

BREAKOUT DEBUT
The Syntheticers "[They] have the greatest grasp on how to edit and remix classic disco tracks with respect for the original composition. They restore faith in the belief that disco is not dead: it's eternal."

Halligan has reverence for dance music's roots, but a forward-thinking appreciation for new sounds. Catch him when he launches Plastique, his new monthly party with James Derek Dwyer, at **Midway Café** on Sunday, March 24.

CROSSOVER HIT THAT HASN'T YET CROSSED OVER
Chris Malinchak "So Good to Me" "This melodic, decidedly non-banging slice of heaven should be nestled alongside the Aviciis, Guettas, and Deadmau5es of a more perfect world."

BEST USE OF A SAMPLE
Hot Since 82 "Knee Deep in Louise" "Subtle use of Madonna's 'Deeper and Deeper' seduces with its familiarity and dislocation. One of my favorite house tracks of the year."

BEST EDM ALBUM
Daphni, *Jiaolong* "Spastic, disjointed, and obscurantist, this is a sample- and groove-heavy electronic debut from Caribou's Dan Snaith."

Costa is resident DJ for Big Night Entertainment Group, the nightspot empire behind places like Empire, Shrine at Foxwoods, and **GEM**, where you'll find him spinning every Friday. Catch him on Saturday, March 9, for his biweekly House Party at **The Estate**.

CROSSOVER HIT THAT HASN'T YET CROSSED OVER
Icona Pop "I Love It" "It's Been out for a while, but people are finally catching on. EDM DJs have started playing it, and it was also on HBO's hit show *Girls*. Love this record!"

MOST INNOVATIVE DJ
A-Trak "He's always pushing boundaries. He's an amazing producer but an even better DJ. A lot of EDM acts are good producers but not DJs."

BEST EDM ALBUM
Calvin Harris, *18 Months* "Can't go against half a dozen big club records off one album. In my eyes he's the best in the EDM world."

Pic brings EDM to the masses during Saturday mix shows on AMP 103.3 and his weekend residency at **Down Ultra Lounge**. Catch him and hit the casino on Saturday, March 30, when he spins at **Ultra 88** at Mohegan Sun.

CROSSOVER HIT THAT HASN'T YET CROSSED OVER
Zedd "Clarity" "Everything it takes to be a crossover hit: catchy lyrics, killer vocal performance, and tons of energy."

DANCE FLOOR FILLER OF THE MOMENT
Cazzette "Beam Me Up" "A slow build that is really catching fire lately. Whenever I drop it in a set, the room goes off. Should be a major reaction record on the festival circuit this year."

DUBSTEP AWARD FOR THE NEXT SUBGENRE TO EXPLODE
Trap "Trap combines the beat from dubstep with the vibe of hip-hop. Played correctly in a set, you can get some pretty amazing reactions from a dance floor."

CLUB NIGHTS

BIJOU NIGHTCLUB & LOUNGE › Boston › 10 pm › House/Hip hop › "Bijou Thursdays"
BOND › Boston › 9 pm › House › "Taste Thursdays" with Joe Bermudez + Greg Pic
DOWN ULTRA LOUNGE › Boston › 10 pm › House/EDM › "Hype Nightlife Presents" with DJ Bamboora
EMERALD LOUNGE AT REVERE HOTEL › Boston › Kupha James
ESTATE › Boston › 10 pm › Top 40/Hip-Hop › "Glamlife Thursdays"
GEM RESTAURANT & LOUNGE › Boston › 10 pm › Top 40 › East Coast Nightlife Presents"
NAGA › Cambridge › 10 pm › Top 40/EDM/Latin › "Verve Thursdays"
NIX'S MATE › Boston › 7 pm › Top 40 › "Rotating Action" with DJ Action Jackson + DJ Matty D
STORYVILLE › Boston › 10 pm › House › "Storyville Thursdays" with DJ Costa

BIJOU NIGHTCLUB & LOUNGE › Boston › 10 pm › Top 40 › "Onyx Fridays" with Victor Calderone
BOND › Boston › 10 pm › Top 40 › "Redemption Fridays"
DISTRICT › Boston › 10 pm › Latin › "Latin Fridays" with DJ Juan Madrid
DOWN ULTRA LOUNGE › Boston › 10 pm › House/Top 40/Hip-Hop › Dueling DJs
ESTATE › Boston › 10 pm › Dance/Hip-Hop/Rock › DJ NVM
GUILT › Boston › 10 pm › House/EDM › "Queer Fridays"
GYPSY BAR › Boston › 10 pm › House › "Insta-Party Fridays"
HURRICANE O'REILLY'S › Boston › 10 pm › Top 40 › "Hurricane Fridays"
NIX'S MATE › Boston › 8 pm › Top 40 › "Nix's at Night" with rotating DJs
ROYALE › Boston › 10 pm › House/Electro/Disco › "Full on Fridays"
RUMOR › Boston › 10 pm › Top 40/Mash-Ups › "Touch Fridays" with DJ Dres + DJ Hectik + DJ Lus
VENU › Boston › 11 pm › EDM/Hip-Hop/House › "Venu Fridays"

BIJOU NIGHTCLUB & LOUNGE › Boston › 10 pm › House/Hip-Hop › "Bijou Saturdays"
BOND › Boston › 10 pm › House › "Flaunt Saturdays"
CURE LOUNGE › Boston › 10 pm › Top 40/House/Rock/Pop/Hip-Hop › "Saturdays at Cure" with rotating DJs
DISTRICT › Boston › 10 pm › Mash-Ups › "Status Saturdays" with DJ Cootz
DOWN ULTRA LOUNGE › Boston › 10 pm › House/Top 40/Hip-Hop › Dueling DJs
ESTATE › Boston › 10 pm › Mash-Ups › DJ Jason Smith
GEM RESTAURANT & LOUNGE › Boston › 10 pm › Top 40/House › "East Coast Nightlife Presents" with DJ Jacques Dumas
GUILT › Boston › 10 pm › Top 40 › "Guilt Trip Saturdays"
NIX'S MATE › Boston › 10 pm › House › "Nix's at Night" with DJ Dirty Dek
RAMROD › Boston › 10 pm › Punk › "Loud!" with DJ Ghost + DJ Jonah Laze
RISE › Boston › 1 am › Deepak Sharma + Keith Mattar + Ammon EP
RUMOR › Boston › 11 pm › House/Hip-Hop/EDM › "Rumor Saturdays" with DJ Roger M + DJ JC
STORYVILLE › Boston › 10 pm › Top 40 › "Storyville Saturdays"
UMBRIA PRIME › Boston › 10 pm › House/Hip-Hop/EDM › "Gossip Saturdays"
VENU › Boston › 10 pm › Top 40/Mash-Ups/Latin › "Entourage Saturdays"

CURE LOUNGE › Boston › 10 pm › Hip-Hop/International House › "Work Hard Play Harder Sundays"
EMERALD LOUNGE AT REVERE

Catch **DJ NVM** at Estate.

HOTEL › Boston › Old School Hip Hop/R&B › "Svedka Sundays: Industry Night"
RAMROD › Boston › 10 pm › House/Dance › "Dance!" with DJ George Pappas
RUMOR › Boston › 10 pm › Hip-Hop › "Tilt Sunday" with Supa DJ JKool + DJ Jack Frost + DJ Blackout + DJ Kojak

MIDDLESEX LOUNGE › Cambridge › Dark Experimental EDM › "CVLT"
MINIBAR › Boston › 10 pm › Top 40s › "Mini Bar Mondays"
RAMROD › Boston › 10 pm › Retro/90s/Glam › "The Attic" with DJ Kuro

MINIBAR › Boston › 10 pm › 90s/House › "Mini Bar Tuesdays"
NAGA › Cambridge › 10 pm › Top 40/House › "Tabu Tuesdays"
RAMROD › Boston › 10 pm › Punk › "Punk Night" with DJ Ghost
RUMOR › Boston › 10 pm › Top 40 › "Evolution Tuesdays" with DJ Hectik

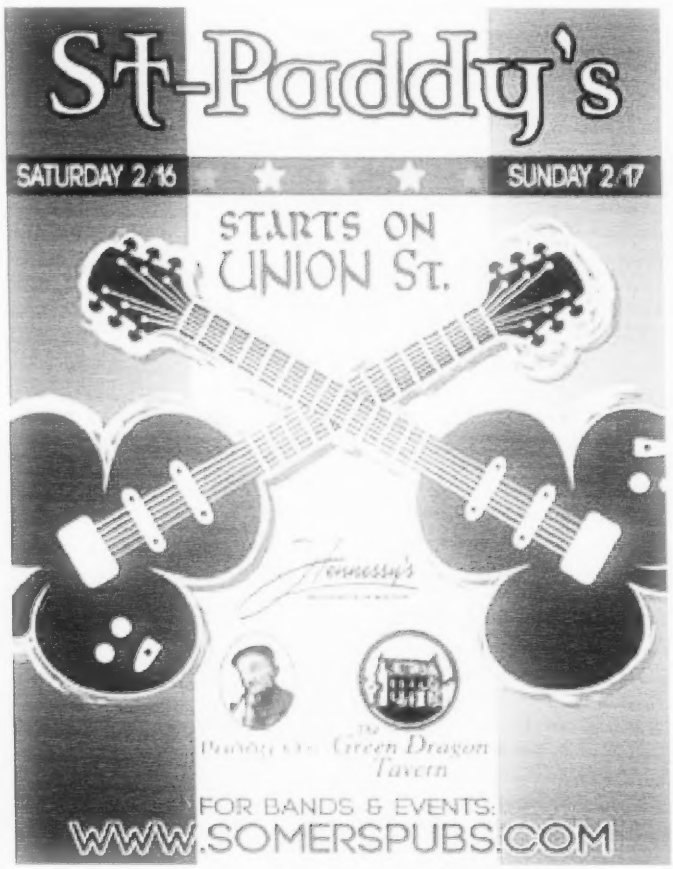
BRAHMIN AMERICAN CUISINE AND COCKTAILS › Boston › House › "F*mous Wednesdays" with RoksonRoks
DISTRICT › Boston › 10 pm › Top 40/Mash-Ups/Hip-Hop › "Classic Wednesdays" with DJ Tanno
RAMROD › Boston › 10 pm › House/Dance › "Dance!" with DJ George Pappas
RUMOR › Boston › 10 pm › House/Latin › "Rumor Wednesdays" with DJ Adilson + DJ Boatslip + DJ Maryalice

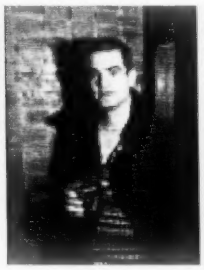
BIJOU NIGHTCLUB & LOUNGE › Boston › 10 pm › House/Hip hop › "Bijou Thursdays"
BOND › Boston › 9 pm › House › "Taste Thursdays" with Joe Bermudez + Greg Pic
ESTATE › Boston › 10 pm › Top 40/Hip-Hop › "Glamlife Thursdays"
GEM RESTAURANT & LOUNGE › Boston › Top 40 › East Coast Nightlife Presents"
NAGA › Cambridge › 10 pm › Top 40/EDM/Latin › "Verve Thursdays"
RAMROD › Boston › 10 pm › House › "Trainwreck Thursdays" with DJ Brian Derrick
RUMOR › Boston › 11 pm › House/EDM/Hip-Hop › "Thursday Sessions" with DJ Tak Yamashita

MORE CLUBS AND COMEDY AT THEPHOENIX.COM/EVENTS

Bob Saget is at the Wilbur Theatre on March 1.

For tons more to do, point your phone to m.thePhoenix.com



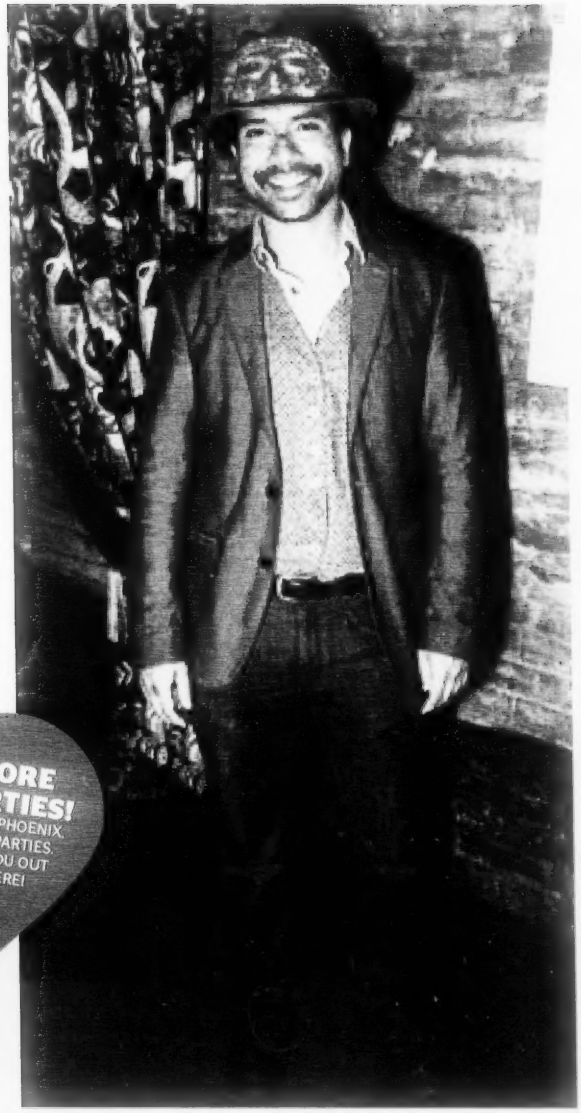


» At at the Beehive

Bohemian hotspot the Beehive went all out for its sixth annual Mardi Gras party last month, drawing an international crowd of masked merrymakers to fete Fat Tuesday in true New Orleans style. Chef Rebecca Newell turned out Cajun-inspired dishes, bartenders kept up a steady stream of Bacardi Hurricanes, and the BT New Orleans 2nd Line Brass Band had diners moving in their seats and — once the dinner plates were cleared — on the dance floor.

MORE PARTIES! AT THEPHOENIX.COM/PARTIES. SEE YOU OUT THERE!

Top left: Alex Ford
Top right: Louis Arcudi
Clockwise from above: Amber Domeratzky and Chris Theodore; Erin Hannon; the BT New Orleans 2nd Line Brass Band; Kelly Gordon, Andrea Bollom, Lindsay Lachky, and Christine Lafrance; Pamela Dorsey and Joseph Dorsey; Amanda Sharp and Scott Dunlop; Alessandro Gallo and Francesca Spadea



PROFESSOR

A man of many talents, this associate professor of biomedical engineering also creates mixed-media art by combining photography and oil painting.

Originally from Calcutta, Kamal relates to the heat of New Orleans — both the weather and the Cajun food! He loves spicy fare, whipping up the traditional Indian dishes that he grew up with and experimenting with other cuisines, like Mexican, another of his favorites.

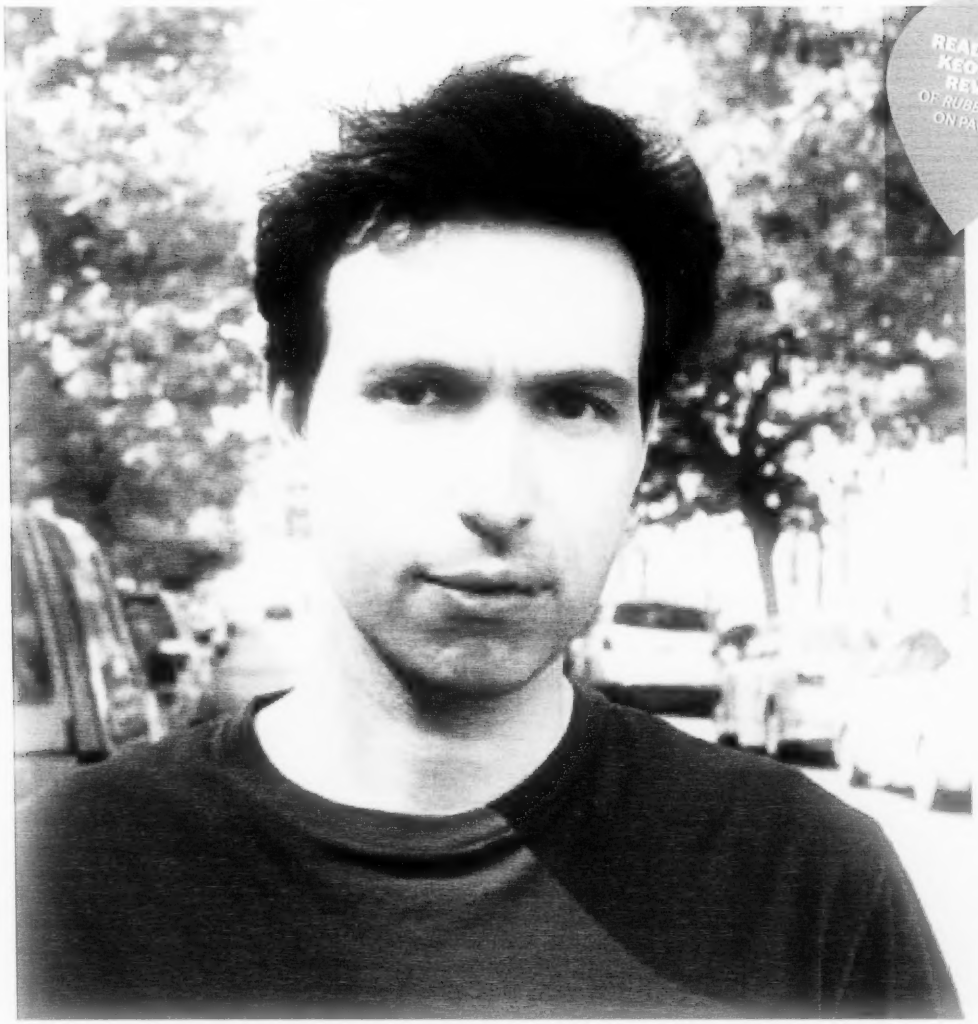
He opted for classic comfort with a blazer by Kenneth Cole and a shirt and jeans from Express. His vest from Bobby from Boston's legendary vest rack added some old-school charm, and he spiced up his hat from Irish Imports with a glittery Mardi Gras mask, courtesy of the Beehive's costume department.

—RENATA CERTO-WARE

FASHIONABLY LATE AT THE LIBERTY HOTEL

SATURDAYS AT ESTATE

TO SEE MORE PICTURES GO TO THEPHOENIX.COM/ARTIES



READ PETER KEOUGH'S REVIEW OF *RUBBERNECK* ON PAGE 60

BY PETER KEOUGH

Not long ago, Newton native Alex Karpovsky thought his filmmaking career was finished. His first film, *The Hole Story*, in which he plays a guy who thinks his career as a filmmaker is finished, was going nowhere. But then the Independent Film Festival of Boston invited him to screen it, and things turned around. This year, in addition to acting in a bunch of movies and appearing as Ray on the hit show *Girls*, he is releasing two of his own features, *Red Flag* and *Rubberneck*. The latter, screening this week at the Brattle Theatre, is a thriller shot in the Boston area about a laboratory technician, played by Karpovsky, who is pathologically obsessed with a coworker.

"I thought maybe only girls in their mid-20s and people in Williamsburg, Brooklyn, would watch *Girls*."

Let's get one dumb question out of the way. Why is it called *Rubberneck*? When I think of the word "rubberneck," I think of a gawker, a person who takes an unsavory or guilty pleasure in witnessing something unpleasant happening in slow motion. And that's what I feel is going on with the movie: this guy's gawking at something unpleasant that's happening, so that's how it ties in on one level. And then on another level, maybe it also resonates toward childhood, looking back on the issues that have haunted him and continue to paralyze him.

Is the viewer kind of a rubberneck-er, too? Exactly. I wrote the movie with Garth Donovan, a Boston-based filmmaker. One movie that we like a lot and talked a lot about when we were writing it was *Caché*, a French film, and it felt like the audience is very woven into the contextual framework.

In addition to voyeurism, death also seems a preoccupation both in this film and in *Red Flag*. I do think about death a lot. A lot of my insecurities, my fears, my "issues," are actually reverberations of an underlying fear of death and sort of a negotiation of my own mortality. I feel like we all walk around with this immortality deception machine running automatically in the background, where we basically tell ourselves we're going to live forever and we deceive ourselves. It's a cognitive evolutionary adaptive strategy. I think if we didn't do this we would be paralyzed by anxiety.

You confront the issue very analytically. Like your character in *Rubberneck*, you once planned to be a scientist practicing "visual ethnography." What is that? It's basically a way to explore and document culture with a video camera. I didn't stay long enough in my PhD program to go into the field, but in theory, if I stayed, I would've ended up exploring ritual and myths in Amazonia, which was my concentration at the time.

Instead you are exploring ritual and myths in *Girls*. How do you account for its success? I could not have seen it coming. I thought maybe it would be too niche-y: it was just too narrow and specific. I thought maybe only girls in their mid-20s and people in Williamsburg, Brooklyn, would watch it. I had no idea it had cross-appeal to various demographics. But looking back on it, it kind of makes sense.

Anders Zorn, *Self Portrait*, 1889. Oil on canvas, 74.5 x 62.5 cm. Galleria degli Uffizi, Florence. Soprintendenza Speciale Per Il Polo Museale Fiorentino.
Anders Zorn, *Night Effect*, 1895. Oil on canvas, 161 x 106 cm. Göteborgs Konstmuseum Gothenburg.

Anders Zorn

A European Artist Seduces America

NOW ON VIEW THROUGH MAY 13

The first international loan exhibition and catalogue dedicated to this Swedish artist in the United States in more than 25 years

Complementing the exhibition, the Museum will offer a series of lectures and public programs.

Bank of America
TITLE EXHIBITION SPONSOR

The Boston Globe
MEDIA SPONSOR

Dimmery and Marion B. McCormick Family Foundation
EXHIBITION LEADERSHIP SUPPORTER

Additional support provided by The Andrew W. Mellon Foundation, the National Endowment for the Humanities, the National Endowment for the Arts, The Richard C. von Hess Foundation, and The Barbro Osher Pro Suecia Foundation. The Museum receives operating support from the Massachusetts Cultural Council.

ART WORKS

ISABELLA STEWART GARDNER MUSEUM

280 THE FENWAY BOSTON MA GARDNERMUSEUM.ORG

NEW

BLACK CROWN

TASTE IS INTRODUCING A NEW SHADE OF AMBER

Meet the new Budweiser Black Crown, a 6% alc./vol. golden amber lager brewed with toasted caramel malt and beechwood finished for a smooth and distinctive flavor. Tasted, chosen and handpicked by the loud, the savvy and the famous, at bars and festivals across the nation. And then, dressed in black.

#TASTEIS

ENJOY RESPONSIBLY
©2013 A-B, Budweiser® Black Crown Lager, St. Louis, MO